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# “RED FEATHER”

## A COMIC OPERA

IN TWO ACTS

THE BOOK BY  
CHAS. KLEIN

THE LYRICS BY  
CHAS. EMERSON COOK

THE MUSIC BY  
REGINALD DE KOVEN

VOCAL SCORE \$2.00 NET

7/6 NET.

JOS. W. STERN & CO.  
34 EAST TWENTY-FIRST STREET, NEW YORK

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JOSEPH W. STERN MUSIC STORE  
34 E. 21ST ST. N.Y.  
NEW YORK

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# CAST OF CHARACTERS

COUNTESS HILDA VON DRAGA, "Red Feather".....	GRACE VAN STUDDIFORD
MLLE. FIFINE, Fashionable Milliner.....	ELISÈ DE VERE
ANITA, a Spanish girl.....	OLIVE CELESTE MOORE
DAPHNE, an English girl....	MARGARET HUBBARD AYER
VICTORINE, a French girl.	FLOYE REDLEDGE
PRADA, an Austrian girl.....	LILLIAN SEFTON
PRINCESS ZEEGAN.....	DOROTHY GILBERT
VIOLA,	LOUISE HOLLISTER
THERESE,	JEAN B. DULANEY
DULCINA,	CORA L. TRACY
PATRICE,	DAISY R. FUGUET
CARA,	GRACE KIMBALL
RITA,	MONA DESMOND
NANA,	MINA RUDOLPH
MARIA,	ELEANOR WILKIE
BARON BULVERSTRAUSS,	JAMES E. SULLIVAN
COL. McPITRICK,	LOUIS CASAVANT
BAGSTOCK BOWLER,	STUART HYATT
ZIEGEN .....	MAX FIGMAN
LIEUT. DIETRICH.....	J. F. CRONIN
H. R. H. CROWN PRINCE OF ROMANCIA.....	STANLEY HAWKINS
CAPTAIN TREVORS,	GEORGE TALLMAN
COLONEL FURBIS,	T. E. WHITBREAD
MAJOR NEVA,	E. C. KENNY
COUNT PASTALINI, of the French Embassy.....	MYRON P. DAVIS
CAPTAIN PAGET, of the English Embassy.....	P. CONNOR
SENOR ROMBOZA, of the Spanish Embassy.....	J. FRANK GIBBONS
LIEUT. REGER, of the Austrian Embassy.....	W. J. SULLIVAN
CHIEF OF POLICE.....	FRED J. TITUS

Royal Guards, Gendarmes, Waiters, Attendants, Milliners, Nobility, Townspeople.

PERIOD.—To-day.

ACT I.—Café, Public Square, Romancia.

ACT II.—Interior Castle Von Draga.

Staged by MAX FIGMAN

Musical Director LOUIS F. GOTTSCHALK

WALTER WILSON, Mgr.  
45 Arcade CLEVELAND, O.

Smellie  
4 sop 4 alto

1018  
3 sop 3 alto

1019  
3 sop 3 alto



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# "Red Feather."

7

Romantic Comic Opera in 2 Acts.

Nº1.

Lyrics by

Prelude and Opening Chorus.

Music by

CHAS. EMERSON COOK.

REGINALD de KOVEN.

Andante con moto. ( $\text{♩} = 96$ )

Piano.

*pp*

*p marcato la melodia*

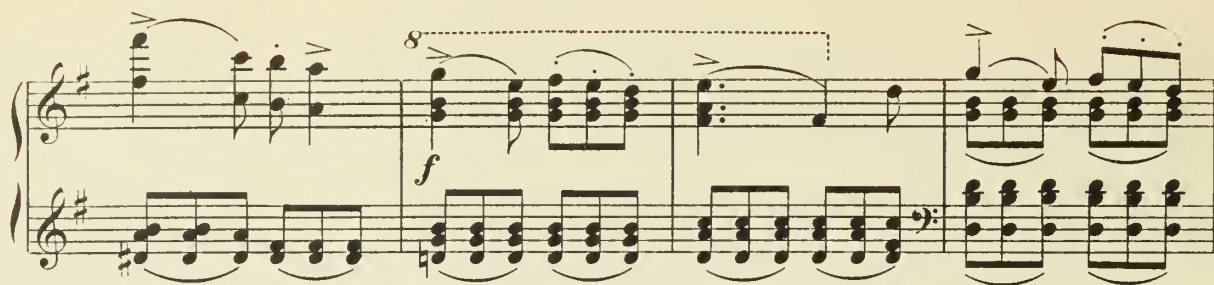
*Red.*

\*

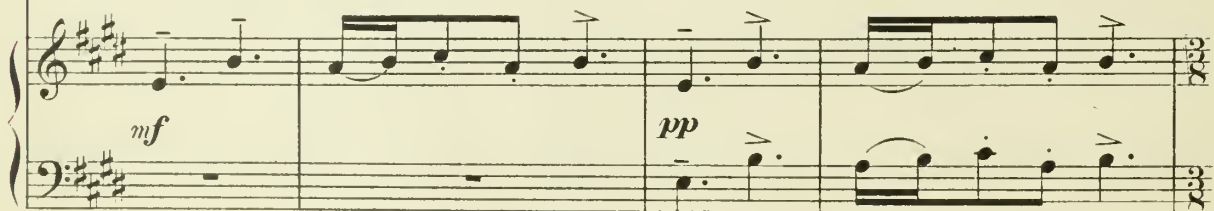
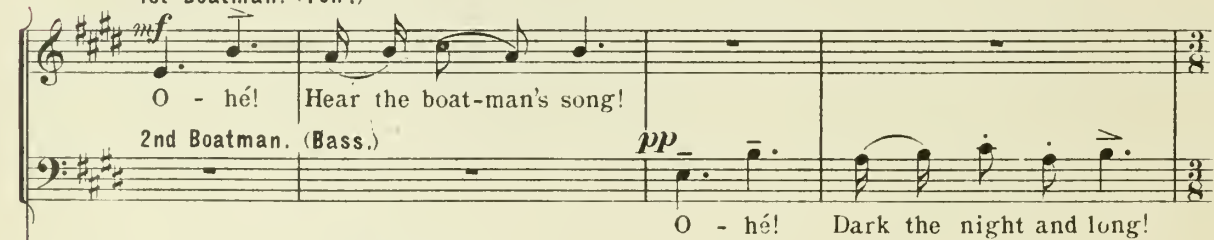
*poco cresc.*

*cresc.*

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Behind Curtain.  
1st Boatman. (Ten.)





*mf* See, the day is dawn - ing!

*mf* *p*

*mf* *Red.* \* *Red.* \*

*Red.* \* *Red.* \*

O - hé! O - hé! \_\_\_\_\_

O - hé! O - hé! \_\_\_\_\_

*p* *Red.* \* *Red.* \*

*p* *poco rall.*



## Chorus (behind Curtain)

*p*

Sopr. I. The waves be-low, and the stars a-bove, They laugh and wink at my

Sopr. II. The waves be-low, and stars a-bove, They laugh and wink at

Tenori. The waves be-low, and stars a-bove, They laugh and wink at

Bass. The waves be-low, and stars a-bove, They laugh and wink at

*pp* *p*

*cresc.* *rall. e dim.*

rest-less love; Far o-ver the sea to thee, my love!

*cresc.* *rall. e dim.*

rest-less love; Far o-ver the sea to thee, my love!

*cresc.* *rall. e dim.*

rest-less love; Far o-ver the sea to thee, my love!

*cresc.* *rall. e dim.*

*p a tempo*  
O - ver the sea to thee. —

*p*  
O - ver the sea to thee. —

*p*  
O - ver the sea to thee. —

*p*  
O'er the sea to thee. —

*p a tempo* *tranquillo* *poco rall.*

*a tempo* *p* *Res.*

*p* *cresc. dim.* *\* Res. \**

*mf*



*p*  
 Re.

*p*  
 \* Re. \*

1<sup>st</sup> Boatman (Behind curtain.)  
*mf*  
 O - hé! Dark the night and long. Joy comes in the morn - ing.

*mf poco decisc*

*p*  
 Re.

*cresc. dim.*  
 \* Re. \*



2nd Boatman. (behind curtain.)

*mf*

O - hé! Hear the boat-man's song When the day is dawn - ing!

*rall.*

Reo. \* Reo. \*

Tenor I.

Tenor II.

Bass I.

Bass II.

*mf*

O'er the sea to thee, love! O - ver the sea to thee! I

O'er the sea to thee, love! O - ver the sea to thee! I

O - ver the sea to thee, love! O - ver the sea to thee! I

O'er the sea to thee, love! O - ver the sea to thee! I

*p*

told the waves that their list-less croon Might do ver - y well for the

told the waves their list-less croon Might suit quite well the

told the waves their list-less croon Might suit quite well the

stars and moon; But with thy sweet voice were out of tune.

stars and moon. Yes, they were out of tune;

stars and moon; But with thy sweet voice they were out of tune;

stars and moon; But with thy voice were out of tune;



not with thy voice in tune. *p* I told the stars that

Yes, not in tune. *p* I told the stars that

not with thy voice in tune. *f* I told the stars as they

not with voice in tune. *f*

*f marc. la melodia*

blink'd a - bove They weren't so bright as thine eyes, my love! Far

blink'd a - bove. They weren't as bright as thee, my love! Far

blink'd a - bove They weren't as bright as thee, my love! Far

*f*



o - ver the sea to thee, — love! O - ver the sea to

o - ver the sea to thee, love! O - ver the sea to

o - ver the sea to thee, love! O - ver the sea to

o - ver the sea to thee, love! O - ver the sea to

*dim.* *p*

*ff* *dim.* *p*

thee! Row! row! Mer - ri - ly row!

thee! Row! row! Mer - ri - ly row!

thee! Yes! to thee — love! Row! row! Mer - ri - ly row!

*f* *f* *f*

*f*

Ad.

*rall. e dim.*

O - ver the sea to thee!

*rall. e dim.*

O - ver the sea to thee!

*rall. e dim.*

O - ver the sea to thee!

*rall. e dim.**rall. e dim.**f a tempo*

Curtain.

*mf cresc.**Red.**dim. e rall.*\* *Red.*

\*



A Tenor Voice.

Tempo come l'Inno poco animato

*mf con sentimento*

T.V. *mf con sentimento*

O-ver the sea to thee, love! O-ver the sea to thee! My

*p marcato il movimento*

T.V. thoughts float on in the far a-way. Oh! speed thee, my bark, for I

T.V. *cresc.* would not stay; My true love for me is wait - ing, *rall.* Wait-ing for me to

*cresc.* *rall.*

T.V. *f a tempo con spirito*

day. The waves be - low, and the stars a - bove, They

*f a tempo*

*La.* \*



*cresc.* *rall. e dim.*

T.V. laugh and wink at my rest-less love; Far o - ver the sea to thee, my love!

*cresc.* *rall. e dim.*

*p a tempo*

T.V. O - ver the sea to thee! — O - hé! O - hé! —

The waves be-low, and the stars a - bove, They

*f* The waves be-low, and stars a - bove, They

*f* The waves be-low, and stars a - bove, They

*p a tempo*

*And.* \* *cresc.* *rall. e dim.*

T.V. At dawn - ing day — I sail, my love, to thee!

laugh and wink at my rest - less love; *cresc.* *rall. e dim.*

laugh and wink at rest - less love; Far o - ver the sea to thee, my love!

laugh and wink at rest - less love; Far o - ver the sea to thee, my love!

*cresc.* *rall. e dim.*

*f a tempo* *rall. molto*

Then row! row! Mer-ri - ly row! O-ver the sea to

*mf*

O-ver the sea to thee! O-ver the sea to

O-ver the sea to thee! O-ver the sea to

*f* *colla voce*

*a tempo*

thee! —

thee! —

thee! —

*mf a tempo*

The musical score is written for a vocal soloist and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic and a tempo marking of *a tempo*. The lyrics are 'Then row! row! Mer-ri - ly row! O-ver the sea to'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The score includes a section marked *rall. molto* (rallentando molto) and another marked *mf* (mezzo-forte). The vocal line continues with 'O-ver the sea to thee!'. The piano accompaniment includes a section marked *f* (forte) and *colla voce* (in the voice). The score concludes with a final chord and a repeat sign.



*dim.*

*p*

*Ped.* \*

*dim. sempre*

*pp* *morendo* *rall.*

*Ped.* \*

*Ped.* \*

**Allegro con Spirito.**  
V'aitresses.

*Gensdarmes.*

*ff*

Ro -

This is the Town of Ro - man - ci - a,

**Allegro con Spirito.**

*ff pesante*

man - ci - a!

Ro - man - ci - a!

*sfz*



*f*  
w. This is the pop - u - lar Roy - al Ca - fé, That's o - pen by night (and it's  
G.

*mf*

*ff*  
w. o - pen by day,) That stands in the Town of Ro - man - ci - a;  
G. Ro -

*ff*

man - ci - al  
w. We  
G. Ro - man - ci - a!

*ff*  
*f*  
Attendants.

A. *f*

serve the mil - li - ners, o - ver the way, Who dine now and then at the

A. *poco rall.*

Roy - al Ca - fé, That's o - pen by night (and it's o - pen by day), That

*mf* *colla voce*

W. Waitresses. *f*

Ro - man - ci - a!

A. *f a tempo*

stands in the Town of Ro - man - ci - a.

G. Gendarmes. *ff*

Ro - man - ci - a!

*f a tempo* *crese.*



## Court Ladies.

C.L. *mf* Court - la - dies we from the

*ff* *sfz* *p*

C.L. Queen, here to pay Our bills to the mil - li - ners o - ver the way, Who

C.L. *cresc.* dine now and then at the Roy - al Ca - fé;

W. Waitresses. *f* That's o - pen by night (and it's

A. Attendants. *f* That's o - pen by night (and it's

*cresc.* *f*



C.L. *ff* That stands in the Town of Ro - man - ci - a!

W. *mf* o - pen by day) Ro, - Ro - - man - ci - a!

A. *mf* o - pen by day) Ro, - Ro - - man - ci - a! *ff* Ro -

G. *Gendarmes.* *mf* Ro, - Ro - - man - ci - a!

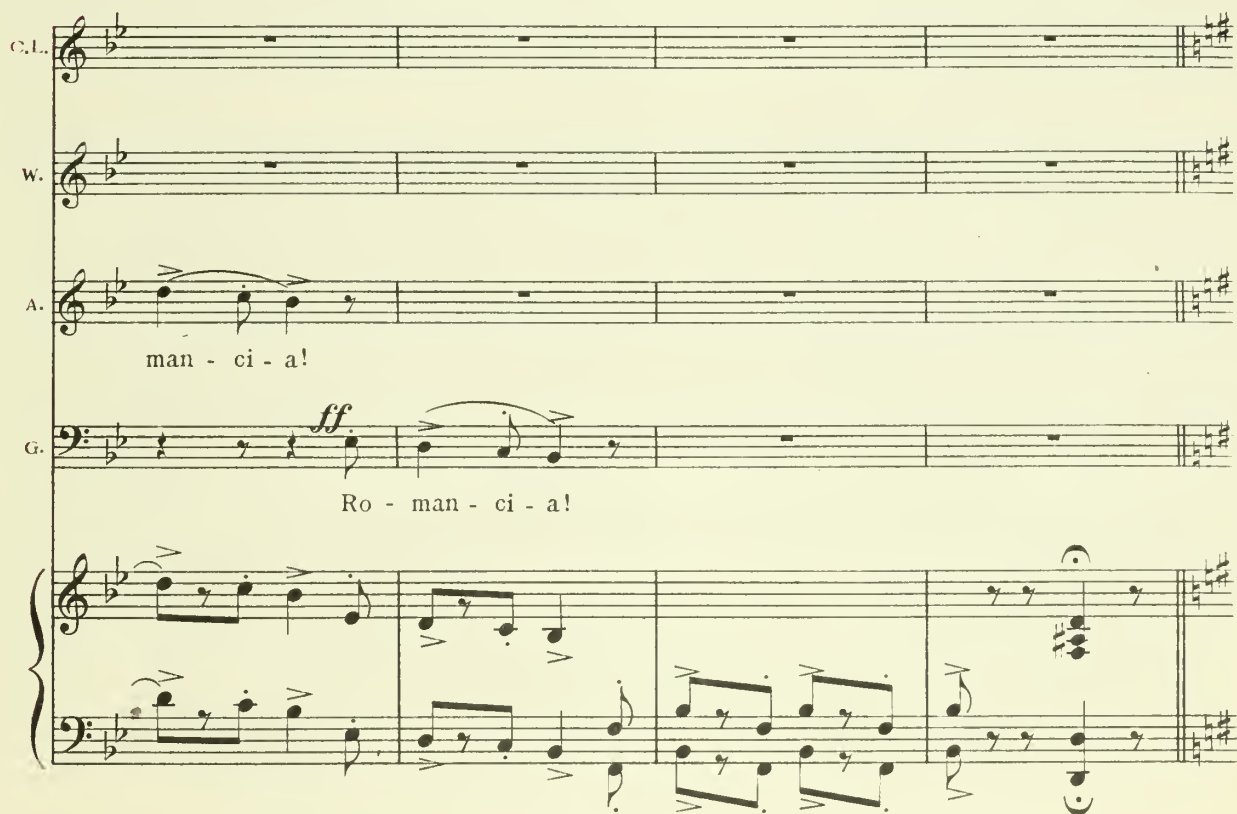


C.L. - - - - -

W. - - - - -

A. *ff* man - ci - a!

G. *ff* Ro - man - ci - a!



## Court Gentlemen.

C.G. *f deciso* *cresc.*

Gen - tle - men we, gen - tle - men we, come from the King, and we'll

*f deciso* *cresc.*

C.G. stay ——— To wink at the la - dies the Queen sent to pay Their

*And.* \*

C.G. *cresc.*

bills to the mil - li - ners o - ver the way, Who dine now and then, at the

*cresc.*

C.L. *ff* That's o - pen by night (and it's o - pen by day)

W. *ff* That's o - pen by night (and it's o - pen by day)

A. *ff* That's o - pen by night (and it's o - pen by day)

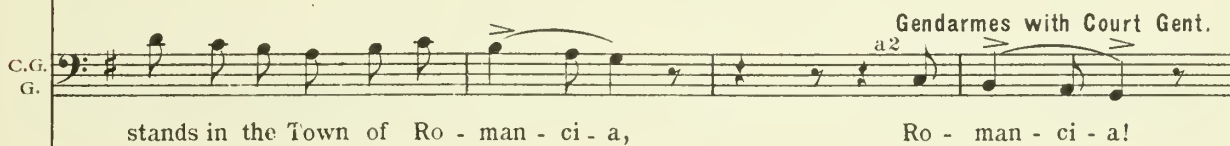
C.G. *a2* Gendarmes with Court Gent. Court G.

Roy - al Ca - fé; That's o - pen by day, That

*ff*



Court Ladies.  
Waitresses.



gay; We'll cut out the men,  
gay; We'll cut out the men,

C.L. W. *ff* Yes! so hand-some and gay! *mf* Yes! the  
A. *ff* Yes! so hand-some and gay! *mf* Yes! the  
C.G. G. *ff* Yes! so hand-some and gay! *mf* Yes! the

men of the King, King's gen-tle-men who would stay To  
men of the King, King's gen-tle-men who would stay To  
men Of the King, Who would stay! *p*  
men Of the King, Who would stay! Court -



wink at the la - dies the Queen sent to pay Their bills to the mil - li - ners

wink at the la - dies the Queen sent to pay Their bills to the mil - li - ners

gen - - tle - men we, and we'll wink at the la - dies

C.L.  
W.

A.

C.G.  
G.

o - ver the way; That's

o - ver the way; That's

Who dine now and then at the Roy - al Ca - fé;

sent to pay Their bills at the mil - li - ners o - ver the way;

C.L.  
W.

A.

C.G.  
G.

o - pen by night (and it's o - pen by day), That stands in the Town of Ro -

o - pen by night (and it's o - pen by day), That stands in the Town of Ro -

That stands in the Town of Ro -

C.L.  
W.  
A.  
C.G.  
G.

o - pen by night (and it's o - pen by day),

o - pen by night (and it's o - pen by day),

man - ci - a!

man - ci - a! Ro - man - ci - a!

man - ci - a! Ro - man - ci - a!

Ro - man - ci - a!

Ro - man - ci - a! Ro - man - ci - a!

Ro - man - ci - a! Ro - man - ci - a!

Ro - man - ci - a! Ro - man - ci - a!

marc.

*sfz*

Ra. \*



Towns people.  
*marcato*

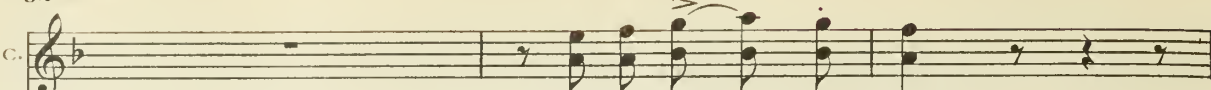
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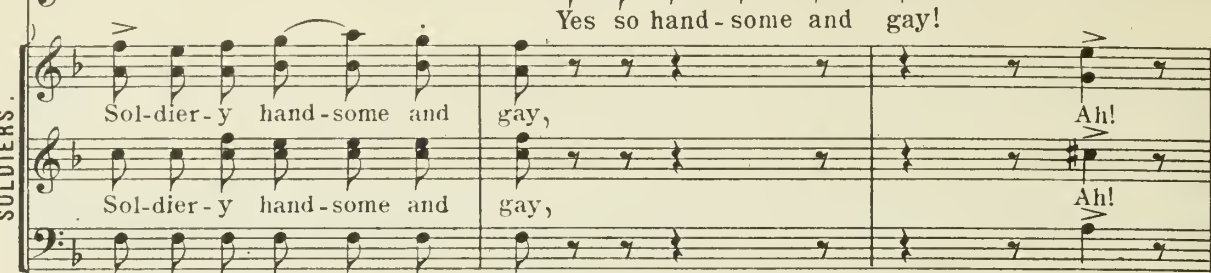
**SOLDIERS.**

*ff* We are the peo - ple in fest - al ar - ray, Sing - ing in  
*ff* Sing - ing in  
*ff* In - clud - ing the  
*ff* Sing - ing in  
In clud - ing the

*ff con movimento*

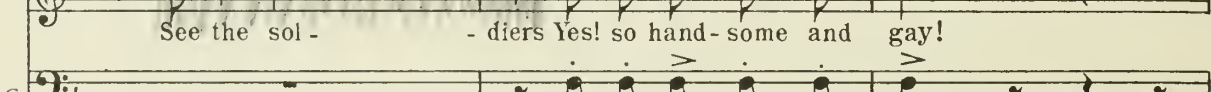
cho - rus to hon - or the day; — *marc.*  
cho - rus to hon - or the day; — For we are the  
We sing to - day! — For we are the  
sol - dier - y hand - some who hon - or the day; — For we are the  
cho - rus to hon - or the day; —  
We sing to day! —  
gen - tle - men hand - some who hon - or the day; — *marc.*

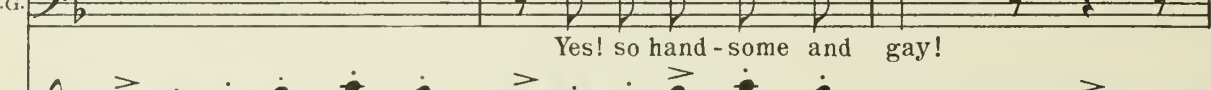
C.  Yes so hand - some and gay!

SOLDIERS.  Sol-dier - y hand - some and gay, Ah!

C.L.  Yes! so hand - some and gay!

W.  See the sol - - diers Yes! so hand - some and gay!

A.  Yes! so hand - some and gay!

C.G.  Yes! so hand - some and gay!



C.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

 So are we, sol - dier - y, Brave and

C.L.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

W.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

A.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

C.G.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the





*Soldiers*

C. day; We sing, we sing in  
 gay; We sing, we sing in  
 gay; yes! so brave and gay; we sing in  
 gay; We'll wink at the lad-ies the Queen sent to pay their

C.L. day; We sing, we sing in  
 W. day; We sing, we sing in  
 A. day; We sing, we sing in  
 C.G. day; We'll wink at the Lad-ies, the Queen sent to pay, their

C. gay ar - ray.  
 gay ar - ray to day;  
 gay ar - ray to day, Who dine now and then at the  
 bills to the mil - li - ners o - ver the way, Who dine now and then at the

C.L. gay ar - ray.  
 W. gay ar - ray.  
 A. gay ar - ray.  
 C.G. bills to the mil - li - ners o - ver the way, Who dine now and then at the

*ff*  
That's o - pen by night (and it's o - pen by day.) The  
the Roy - al Café o - - pen night and day. The  
*p*  
*p*  
*mf*

*ff*  
joc - u - lar, pop - u - lar Roy - al Ca - fé, That stands in the Town of Ro -  
*ff*  
joc - u - lar, pop - u - lar Roy - al Ca - fé, That stands in the Town of Ro -  
*ff*  
*cresc.*  
*ff marc.*  
a 2.



man - ci - a, Ro - man - ci - a!

Ro - man - ci -

man - ci - a, Ro - man - ci - a!

Ro - man - ci -

*ff*

*ff*

*mf* Allegro moderato.

al

Who comes here?

al


*L*

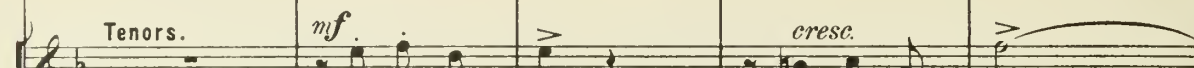
Allegro moderato.

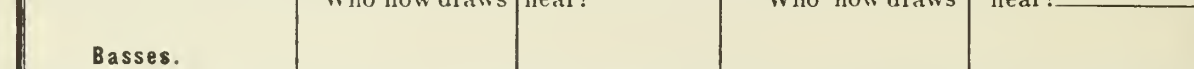
*p rall.*

*sfz*

*p* Anita. Soprani. <sub>a 2.</sub>

A.  Good peo-ple hear! Who now comes

Tenors. *mf*  Who now draws near? *cresc.* Who now draws near?

Basses. 



*cresc.*

Anita. *mf*

A.  I've songs to sing you; Oh, hear!

here! Sing one of cheer! of cheer! Fair maid draw near!

CHORUS.  Sing one of cheer! of cheer! Fair maid draw near! Yoursong well

*f*

*cresc.*  *f*



*rall. molto* *Allegro assai.* *mf*

A. Sweet bal-lads bring you! I'll sing you

Sing on!

hear! Sing on!

*rall. molto* *Allegro assai.*

*f* *p*

A. songs, both grave and gay; A song for work, a song for play, tra-la-la -

*tr*

A. la-la-la-la-la-la - la-la-la-la - la - la.

*ff* Tell us your

*ff* Tell us your

*ff*

A. *cresc.*  
I'll sing you songs both old and  
song!  
song!  
Tell us your song! *mf cresc.*

A. *f*  
new; Of love that's false, of love that's true, Tra-la-la - la tra-la-la tra-la -

A. *mf* *Meno mosso*  
la - la - la - la - la - la! I'll sing you a song Of a  
*p* *Meno mosso*



*poco accel.* *a tempo*

A. *colla voce* *a tempo*

swain for-lorn, Who sigh'd for the heart of a girl; Or a gay ron-del Of a

Tempo I.

A. *rall.* *Tempo I.*

dam-o - sel Who ran a - way with an earl; Tra-la - la - la - la -

A. *f* *p cresc.* *p cresc.*

la, Tra-la - la - la - la - la, All songs of love, both false or

All songs of love, both false or

*Ad.*

Tempo di Habanera.

A. *tra-la-la-tra-la!* When Cu - pid strings his bow,  
 true, are new.  
 true, are new.  
*Tempo di Habanera.*

A. *Blindly the ar-rows go; If you are lone-ly, bet-ter beware!*

*Rec. \* Rec. \**

A. *Allegretto*

If you are young, take care! For he's a marksman true,

*Ca.* \*



A. *dim.*  
Aim-ing at me and you; If you've a heart to spare,  
*p dim.*  
Re. \* Re. \*

A. Lov-er, be-ware! be - ware! A heart to  
*f* If you've a heart to spare,  
*f* If you've a heart to spare,  
*mf*

A. spare. Be-ware! if you have a heart to  
*pp*  
Of Cu - pid's dart be - ware! Of Cu - pids  
Of Cu - pid's dart be - ware! Of Cu - pids  
Re. \*

*rall.* *mf* *ff*

A. spare. Take care! If you are young, be - ware! Be-ware!

dart, Aimed at your heart Be-ware!

dart, Aimed at your heart Be-ware!

*rall.* *mf* *ff*

*Ad.*

*Allegro vivace.*

A. So we'll sing and dance, we'll dance! Mer-ri-ly

So we'll sing and dance, we'll dance!

So we'll sing and dance, we'll dance!

*Allegro vivace. (♩ = 168)*

*f cresc.*

to p. 52



A.

dance! We'll dance, Mer-ri - ly

Mer - ri - ly dance! We'll dance a mea - sure!

Mer - ri - ly dance a mea - sure!

We'll dance!

*mf*

A.

*cresc.* laugh - ing the hours a - way! Mer-ri - ly

Laugh - ing the hours a - way! Mer-ri - ly

*cresc.* Laugh the hours a - way!

*cresc.* Laugh, laugh the hours a - way! Mer-ri - ly dance!

*cresc.*

*f*

*cresc.*

*f*

A.

dance! We dance for plea - sure,  
dance! Mer - ri - ly dance! We dance for plea - sure,  
Mer - ri - ly dance for plea - sure,  
We dance for plea - sure,

A.

*cresc.* Dance! mer - ri - ly dance! mer - ri - ly dance a - - -  
*cresc.* mer - ri - ly dance! mer - ri - ly dance  
Dance! we dance! we dance a - - -  
*cresc.* Dance! we dance! we dance a - - -  
*cresc.*



*cresc. molto*

A. way! Mer-ri - ly dance! Mer-ri - ly dance! We

*cresc. molto* *a 2* mer-ri - ly

way! Mer-ri - ly dance! We

*cresc. molto*

way! Dance! Dance! Dance! We

*cresc. molto*

*cresc. molto*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*ff*

A. dance 'neath skies. 'neath skies of a - zure;

*ff* bright - est skies of a - zure;

*ff* dance 'neath skies, 'neath bright skies of a - zure;

*ff* dance 'neath skies, 'neath bright skies of a - zure;

*ff*

*ff*

A. *v.*

Dance! mer-ri - ly dance a - way! \_\_\_\_\_  
 mer-ri - ly, mer-ri - ly

Dance! dance a - way! \_\_\_\_\_

Dance! we dance a - way! \_\_\_\_\_

Dance! we dance a - way! Mer-ri - ly dance!

*Ca.* \*

A. *f*

Now choose the one whom you love! \_\_\_\_\_

*p* Choose the one you love! *f* Care and  
 Dance, care and

*f marcato*



Bright, so bright, the

trou - ble to ban - ish! Bright — the —

trou - ble to ban - ish! Bright the

skies a - bove, —

skies a - bove, — Dance! pain and sor - row will van -

skies a - bove, — Dance! pain and sor - row will van -

Red.

When the skies are bright a-bove, A mea-sure with the

Danc - ing with one you

ish!

ish!

one you love Is bliss.

love is bliss.

*a. 2*

Dancing is bliss!

To dance is bliss!



Take her to your heart And give her, e'er the mu - sic start, A

Take her close-ly to your heart And give her, e'er the mu - sic start, A

Hold her close! — give her then a —

Hold her close! — give her then a —

A

kiss! — Oh! what rap-ture and bliss!

kiss! Give her a kiss! Ex - qui - site

kiss Give her a kiss! Ex - qui - site

kiss

*ff*

When trip - ping in the —

nec - tar gai - ly

bliss! —

*ff* Skip - ping! trip - ping! nec - tar

bliss! —

*ff* Skip - ping! trip - ping! nec - tar

dance, — Think not of the mor - row;

sip - ping!

sip - ping! Nev - er a thought of the mor - row;

sip - ping! Nev - er a thought of the mor - row;



When glid - ing in the — dance, —

jol-li-ty ev-er a bid - ing

Slid - ing! glid - ing! joy a - bid - ing!

Slid - ing! glid - ing! joy a - bid - ing!

*cresc.* With mad - ness dance a - - way! —

nev-er a no-tion of sad - ness!

*cresc.* glad - ness! mad - ness! nev - er sad - ness!

*cresc.* glad - ness! mad - ness! nev - er sad - ness!

*cresc.*

*rall.* *a tempo* *ff*

Who would trou - ble bor - row? Oh! Mer - ri - ly

*rall.* *a tempo* *ff*

Who would trou - ble bor - row? Oh! Mer - ri - ly

*rall.* *a tempo*

Who would trou - ble bor - row? Oh!

*rall.* *a tempo*

*ff a tempo*

dance! Come! dance a mea - sure!

dance! Mer - ri - ly dance! Come! dance a mea - sure!

Mer - ri - ly dance! a mea - sure!

Come! dance a mea - sure!



*cresc.*  
 Laugh the hours a - way! \_\_\_\_\_  
 Laugh - ing - the hours a - way \_\_\_\_\_ Mer - ri - ly

*cresc.*  
 Laugh the hours a - way! \_\_\_\_\_  
*cresc.*  
 Laugh the hours a - way! \_\_\_\_\_ Mer - ri - ly

*cresc.*  
 Mer - ri - ly dance!

*cresc.*

dance! Mer - ri - ly dance!

Mer - ri - ly dance! for plea - sure!

dance! Mer - ri - ly dance!

Mer - ri - ly dance! for plea - sure!

Un - der skies so bright.

Un - der a - zure skies so bright.

Un - der a - zure skies so bright.

*cresc. molto*

Mer - ri - ly dance! Mer - ri - ly dance!

*cresc. molto*

Mer - ri - ly dance!

We dance! Mer - ri - ly

*cresc. molto*

We dance! ——— dance! ———

*cresc. molto*

*Red.* \* *Red.* \*



A. *ff*  
mer - ri - ly dance! mer - ri - ly dance! We dance! we  
mer - ri - ly dance! We dance! We  
dance! mer - ri - ly dance! we dance! We dance! We  
dance! we dance! We dance! We  
*ff*  
Red. \* Red. \*

A. *Andante*

dance! dance! a - way With hap - pi - est, mer - ri - est  
 mer - ri - ly! mer - ri - ly! dance! With hap - pi - est, mer - ri - est  
 dance! dance! a - way! With youth - ful - -  
 dance! dance! a - way! When youth - ful - -  
 When youth - ful - -

*marc. molto*  
*a poco accel.*

A. hearts so light, In mer - ry play, with hearts so

*a poco accel.*  
*marc. molto*

hearts so light, In mer - ry play, with hearts so

hearts are light, In mer - ry play, with hearts so

*a poco accel.*  
*marc. molto*

The first system of the musical score consists of four staves. The top staff is a vocal line (marked 'A.') with lyrics 'hearts so light, In mer - ry play, with hearts so'. The second staff is another vocal line with lyrics 'hearts so light, In mer - ry play, with hearts so'. The third staff is a vocal line with lyrics 'hearts are light, In mer - ry play, with hearts so'. The fourth staff is a piano accompaniment line. The tempo is marked 'marc. molto' and 'a poco accel.'.

*accel sempre*

A. gay, we dance a - - way. In mer - ry

*accel. sempre*

gay, we dance a - - way. In mer - ry

gay, we dance a - - way. In mer - ry

*accel sempre*

The second system of the musical score consists of four staves. The top staff is a vocal line (marked 'A.') with lyrics 'gay, we dance a - - way. In mer - ry'. The second staff is another vocal line with lyrics 'gay, we dance a - - way. In mer - ry'. The third staff is a vocal line with lyrics 'gay, we dance a - - way. In mer - ry'. The fourth staff is a piano accompaniment line. The tempo is marked 'accel sempre'.



A.

play we dance to-day, we dance to-

play we dance to-day, we dance to-

play we dance to-day, we dance to-

play we dance to-day, we dance to-

Quasi Presto.

A.

*molto f*

day. In mer-ry play we dance a-

day. In mer-ry play we dance a-

day. In mer-ry play we dance a-

day. In mer-ry play we dance a-

Quasi Presto.

*molto f*

A. way, a - way!

way, a - way!

way, a - way!

*sf* *pressando*

*Ad.*

A.

*sf*



If ever we needed democracy we need it now

Trio.

59

No. 2.

*Bowler* "The Conspirators."

Lyrics by

Anita, M<sup>c</sup> Pitrick, Bulverstrauss.

Music by

REGINALD de KOVEN.

CHAS. EMERSON COOK.

Allegro assai.  $\text{♩} = 104$ .

Piano.

*pp misterioso*

*Bowler*  
Anita.  
M<sup>c</sup> Pitrick.  
Bulverstrauss.

*p*

In clear but con - fi -

*p*

In clear but con - fi -

*p*

In clear but con - fi -

*poco cresc.*

*f*

den-tial sort of way, Lest, be-cause of our dis - guise, you want to jeer at us,

*f*

den-tial sort of way, Lest, be-cause of our dis - guise, you want to jeer at us,

*f*

den-tial sort of way, Lest, be-cause of our dis - guise, you want to jeer at us,

Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a  
 Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a  
 Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a

tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -  
 tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -  
 tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -

lit - i - cal con - spir - a - tors. Sh!  
 lit - i - cal con - spir - a - tors. Sh!  
 lit - i - cal con - spir - a - tors. Sh! Red Feath - er is the

*pp* *mf* *pp* *mf* *pp* *sfz* *mf* *f* *mf* *pp* *ppp* *mf Poco deciso*



As lead - er we par - tic - u - lar - ly

chief - tain of our band;

*cresc.*

The ob - ject of our plot, you un - derstand, Has de -

fan - cy her. Has de -

*f* *ff* *ff*

Has de -

signs up - on the king - dom of Ro - man - ci - a. In

signs up - on the king - dom of Ro - man - ci - a. In

signs up - on the king - dom of Ro - man - ci - a. In

*sfz* *dim.*

*p* clear but con - fi - den - tial sort of way, Lest, be - cause of our dis -  
*p* clear but con - fi - den - tial way, Lest, be - cause of our dis -  
*p* clear but con - fi - den - tial sort of way, Lest, be - cause of our dis -

*dim.* guise you want to jeer at us, We take this op - por -  
*dim.* guise you want to jeer at us, We take this op - por -  
*dim.* guise you want to jeer at us, We take this op - por -

*p* tu - ni - ty to say We're a tri - o of po - lit - i - cal con -  
*pp* tu - ni - ty to say We're a tri - o of po - lit - i - cal con -  
*pp* tu - ni - ty to say We're a tri - o of po - lit - i - cal con -



spir - a - tors.

spir - a - tors.

spir - a - tors.

*f* (Police patrol enter and cross stage.)

*Allegro con moto.*

*f* Anita. (disguising herself as a begger.)

To the beg-gar pray be kind! For I'm deaf and dumb and blind.

Out-er man's no worse than in-ner! Have-n't had a bite since din-ner;

*cresc.*

*cresc.*

*to page 64*

A. *ff* *>*

Bite since din - ner.

*ff* *fz*

Mc Pitrick. (now disguised as a monk.)

*f*

Char - i - ty be - gins at home, Does - n't ver - y oft - en roam;

*f leggiero*

Quick! Two ta - ble d'hôtes, you flun - key! I'm a monk, so do not mon - key;

Anita.

Do not mon - key! Mc Pitrick. Bul. (now disguised as a waiter.)

I'm a monk so do not mon - key! Oh!

*f* *ff* *fz*



*f*

Bul. Vere shust oud of ta - ble d'hôtes: How'd you like some hay und oats?

*sfz mf*

*poco rall. a tempo*

Bul. If you're good und tip der vait - er, P'rhaps you get a cold "per - ta - ter;"

*poco rall. a tempo*

*ff* Anita. (all aside.) *ff*

Cold "per - ta - ter;" We're

Mc Pitrick. *ff*

Cold "per - ta - ter;" We're

Bulverstrauss. *ff*

Cold "per - ta - ter;" We're

*ff*

A. Rogues in plain re - al - i - ty, Let us drop for - mal - i - ty, 'mal - i - ty,

M.P. Rogues in plain re - al - i - ty, Let us drop for - mal - i - ty, 'mal - i - ty,

Bul. Rogues in plain re - al - i - ty, Let us drop for - mal - i - ty, 'mal - i - ty,

A. - - - - -

M.P. Beg - ging, tips and pa - ter - nos - ters; We're a lot of sly im - pos - tors;

Bul. Beg - ging, tips and pa - ter - nos - ters; We're a lot of sly im - pos - tors;

A. Beg - ging, tips and pa - ter - nos - ters; We're a lot of sly im - pos - tors;

M.P. - - - - -

Bul. - - - - -



A. Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im-

M.P. Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im-

Bul. Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im-

A. pos-tors.

M.P. pos-tors.

Bul. pos-tors.

Allegro come Ima (Patrol exit.)

*pp*

*dim. e poco rall.*

Allegro non troppo. (all throwing off disguises.)

*mf* Vil-lain-y is pleas-ure, if you want to make it so;

*mf* Vil-lain-y is pleas-ure, if you want to make it so;

Allegro non troppo.

*mf*

A. Vil-lain-y is such a pret-ty game! —

M&P.

Bul. Vil-lainy is hu-morous,

A. Vil-lain-y is hon-or-a-ble shame. — We're not

M&P. Vil-lainy is fun, We're not

Bul. We're not

Deciso e marcato.

A. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i - ty to

M&P. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i - ty to

Bul. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i - ty to

Deciso e marcato.



A. match it?) When we start out to conspire There are conse-quences dire, For we

McP. match it?) When we start out to conspire There are conse-quences dire, For we

Bul. match it?) When we start out to conspire There are conse-quences dire, For we

A. *ff* sit up - on the plot un - til we hatch it; For we

McP. *ff* sit up - on the plot un - til we hatch it; For we

Bul. *ff* sit up - on the plot un - til we hatch it; For we

A. *poco rit.* sit up - on the plot un - til we hatch it.

McP. *poco rit.* sit up - on the plot un - til we hatch it.

Bul. *poco rit.* sit up - on the plot un - til we hatch it.

## Dance.





look like in the daylight

71

Song.

"The Little Milliner."

Nº 3.

Fifine, and Milliners.

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

Allegro con spirito. ( $\text{♩} = 96$ )

Piano.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a more rhythmic accompaniment with eighth and sixteenth notes. The tempo is marked 'Allegro con spirito' with a quarter note equal to 96 beats per minute.

*mf* Scherzando.

There was once a lit-tle mil-li-ner Had a lit-tle shop At the  
Now each day up-on the av-e-nue, Ev-ry chap would wait To ad-

The vocal melody is written on a single staff with a treble clef. The piano accompaniment is on two staves. The lyrics are written below the vocal staff. The tempo is marked 'Scherzando' and the dynamics include 'mf' and 'p'.

Sign of the Cu - pid's Bow  
mire this en-tranc-ing show:  
Sopr. I.

Milliners. Sopr. II. *f*

O, O!

The vocal melody continues on a single staff. The piano accompaniment is on two staves. The lyrics are written below the vocal staff. The tempo is marked 'Scherzando' and the dynamics include 'f' and 'p'.

*cresc.*

F. She had mod-els and capes of va-ri-ous shapes, And  
And her mod-els' bright eyes so well ad-ver-tised, That

F. dress-es and hats to show.  
bus-ness be-gan to grow.

O, O! - - - To  
To

*f* *ff*

*mf*

F. She had girls ga-lore, A doz-en or more, To show off her stock in  
For, so fine-ly dressed, They al-ways impressed The cut of each wrap and

show!  
grow!

*p*



F. trade, When the weather was fine, They would walk in line As a  
gown, Till with - in a short while, Ev - 'ry late new style, Was the

F. mil-li-ner-y dress pa - rade; parade, parade!  
talk of all the girls in Town; in Town. in Town.  
Oh! my! what a dress pa - rade, pa - rade, parade!  
The talk of the girls in Town, in Town, in Town.

*rall.*

*Poco meno.* (♩ = 126)  
*mf* All mil-li-ners, Pret-ty lit-tle mil-li-ners; Each man's heart was in a

*cresc.* *poco rall.*  
whirl. Tho' it's manners make the man, Now de - ny it if you can, It's  
*cresc.* *colla voce*

*a tempo*

F. mil - li - ner - y makes the girl.

*f* All mil - li - ners,

*a tempo*

*f*

F.

Pret - ty lit - tle mil - li - ners; Each man's heart was in a

F.

Tho' it's manners make the man, It's

whirl. Now de - ny it if you can, It's



F. mil-li-ner-y makes the girl. —

mil-li-ner-y makes the girl. —

Dance. (after verses)

*mf* *leggiere*

*cresc.*

*f* *dim.* *rit.* *a tempo* *mf*

*cresc.* *dim.* *p*

Score

# March Song. "Song of the Guard."

Nº 4.

Captain Trevors and Chorus.

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

*Allegro assai.*

Piano. *mf* A trumpet on the stage.

*Allegro militaire.*

Chorus.

Soprano I & II. *pp* Up, boys! Come, boys!

Tenori. *pp*

Bassi. *pp*

*a poco*

March to the rat - tle of the drum, boys! Sa - bres read - y!

*a poco*



*cresc.* *mf a 2.*

Come now, steady! On, boys, for the right! Up, boys!

Come now, steady! On, boys, for the right!

*cresc.* *mf*

*cresc. molto*

Come, boys! March to the rat-tle of the drum, boys! Ready, boys! Steady, boys!

Ready, boys! Steady, boys!

*cresc. molto*

*ff*

Read - y for the bat - tle, boys! Fight! Fight! Fight!

Read - y for the bat - tle, boys! Fight! Fight! Fight!

*sf* *ff*

3 times before voices  
(for march)

2 Trumpets on the Stage.

*mf* *cresc.* *f* *cresc.*

(♩. = 126)

*sfz* *sfz*

Capt. Trevors.

Enter Capt. Trevors.

(He comes down.)

*ff* *Hur-rah!* *ff* *Hur-rah!*

*Trumpets* *ff* *poco rall.* *a tempo*

*poco rall.* *sfz* *ff* *a tempo pesante*

*f* *Con spirito*

When the trum - pet sounds to  
hears the can - - non

*mf*



arms, \_\_\_\_\_ And the reg - i - ment's drums to  
 roar, \_\_\_\_\_ And the cav - al - ry - men their

*mf* Trumpets

bat - tle call a - way, \_\_\_\_\_ There's no  
 sa - bres flash and swing, \_\_\_\_\_ Then all

Trumpets

*ff* *mf cresc.*

fear of war's \_\_\_\_\_ a - larms; \_\_\_\_\_ For 'tis  
 oth - er thoughts \_\_\_\_\_ give o'er; \_\_\_\_\_ 'Tis the

Trumpets

*f* *cresc.*

vic-to - ry's song they play.  
mo-ment he dear - ly loves.

We hear the drums and trum - pets  
And it's the day his val - or

We hear the drums and trum - pets  
And it's the day his val - or

Trumpets

*marc.*

*ff*  
The call that leads the sol - dier to the fray.  
For he is fight-ing for his home and king.

play.  
proves.

On to the fray!

play.  
proves.

On to the fray!

Trumpets

*ff*

*And.*



*marc.*

T. So, shout the song, with ea-ger hearts a - beat - ing, While out  
So, with the flag of glo-ry bright be - fore him, He will

*marc.*

\*

T. to the field we go. And it's, "On boys!  
press to vic - try's goal. Let the sharp - ly

Trumpets *f*

T. on!" the trumpet's voice re - peat - ing, As we press to meet the  
ring - ing bul - lets whistle o'er him, For 'tis mu - sic to his

To  
To  
To

Trumpets *p*

*cresc. molto*

*cresc. molto*

*ff* *mf*

foe. \_\_\_\_\_  
soul. \_\_\_\_\_

Draw the sword for vic-to-ry and

meet the foe.  
thrill his soul.

meet the foe.  
thrill his soul.

Trumpets

*all* *sf* *mf*

*Corne* *Corne*

*ff* *mf*

glo - ry! March, boys! march to the fray! Thro' the

Trumpets

*ad.* \*



T. bat - tles din, Tho' we lose or win, We'll fight while the

Trumpets  
*pp*

*cresc.*

T. trum - pets play.

*ff*  
Then draw the sword\_ for

*ff*  
Then draw the sword\_ for

*ff*

Trumpets

*ff*

*And.* \*

1. When our  
vic-to-ry and glo-ry! March, boys! march to the fray!  
vic-to-ry and glo-ry! March, boys! march to the fray!

coun - try calls — It's still the same old sto-ry, For the sword, boys will  
Trumpets.

*tempo*



1

win the day!

*f* Draw for

*f* Draw for

Trumpets. *mf* *cresc.*

*f* *cresc.*

*sfz*

1 2 *cresc.*

When he Sword, boys! the

*ff* vic - to - ry! Hur rah!

*ff* vic - to - ry! Hur rah!

*ff*

Trumpets

1 2 *pesante* *cresc.*

*sfz* *ff*

*molto*

T. sword, boys! will win the day! The sword will

The sword, the sword will

*p* The sword, the sword will

Trumpets.

*molto* *ff* *sfz colla voce*

*pressando*

T. win the day.

win the day.

win the day.

Trumpets

*sfz* *sfz*

*Red.* \*



11 What chance is there for me?

73  
87

## Scene and Ensemble.

Nº 5.

Entrance of Hilda.

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

Moderato con moto.

Soprano I & II.

Tenors.

Basses.

Piano.

Chorus off stage.

*mf*

O - hè! Glides my bark a-long!

Moderato con moto. (♩. = 50)

*mf*

Tis the boat-man's song! Who comes?

On the fes-tal morn-ing, Who comes?

*f*

*mf*

## Allegro vivace.

Who comes? The song so clear, we

Who comes? The song we

## Allegro vivace. (♩ = 96) (Enter 4 Foreign girls and 4 Diplomatic attaches.)

## Soprano I.

4 Girls.

## Soprano II.

## Tenors.

4 Attaches.

## Basses.

When Of

When we

hear. The boat draws near; Who comes?

hear. The boat draws near; Who comes?

*sf* *mf*



## Allegro comodo.

fi - cials dip - lo - mat - ic, Do a

Of a Court a - ris - to - cra - tic, Do a

dip - - lo - mats, Do a

Or a - ris - - to - crats, Do a

## Allegro comodo. (♩ = 108)

thing, then it is quite au fait; Yes! — it's quite au

thing, then it is quite au fait;

thing, then it is quite au fait; Yes! — it's quite au

thing, then it is quite au fait;

Rit. \*

fait; Tho' oft er - rat-i - cal. And it's

Tho' - 'tis, in a way, strange and er - rat-i - cal.

fait; Tho' oft er - rat-i - cal. And our

Tho' - 'tis, in a way, strange and er - rat-i - cal.

in our line of du - ty

To pay trib - ute un - to beau - ty,

du - - ty's clear But it

To pay trib - - ute here, But it



Oh!\_ what-e'er we say, Oh!\_ 'tis quite au

matters lit-tle what we say. Oh!\_ 'tis quite au

fait, if dip-lo-mat-i-cal. In Di-plo-ma-cy, We call.

fait, if dip-lo-mat-i-cal. In Di-plo-ma-cy, We call.

In Di - plo-ma-cy,

You must real-ly flat-ter and make love a lit-tle, too.

In Di - plo-ma-cy,

*cresc.* For-eign of-fice pat-ter, May be

*cresc.* In Di - plo-ma-cy, *cresc.* For-eign of-fice pat-ter, May be

*cresc.*



mere - ly i - dle chat - ter, If there *mf* al - ways is Di - -

mere - ly i - dle chat - ter, If there *mf* al - ways is Di - -

*mf*

plo - ma - cy In ev - 'ry - thing — you do. — *p* *rall.*

plo - ma - cy In ev - 'ry - thing — you do. — *p* *rall.*

*p* *rall.*

Tempo I. *a 2 mf*

In the sphere po-li-ti-cal

*mf* Du-ties are most per-

Tempo I.

*mf con delicatezza*

*cresc.* For we cant for-get, That we should

*cresc.* plex-ing; In court et-i-quette, That we should

*cresc.*

*cresc.*



And must

be in - tense - ly cri - ti - cal And draw a — care - ful -

be in - tense - ly cri - ti - cal And draw a care - ful -

line. \_\_\_\_\_

line. \_\_\_\_\_

*mf* Prob-lems in - ter-na-tion - al,

*mf*

a 2

When they be-come too vex-ing, So it is  
Are not worth a fight;

*cresc.*

bet-ter quite, To take the oth-er fel-low out to dine. We are de-  
To take the oth-er fel-low out to dine. We are de-

sign-ing When we go out to dine.  
sign-ing When we go out to dine.

*pp*



## Allegro deciso.

Make way! the Coun - tess' barge ap - proach - es!

Make way! the Coun - tess' barge ap - proach - es!

## Allegro deciso.

*f*

*ff*

## Soprano I &amp; II.

OCTETTE.

Tenors & Basses.

She's com - ing!

## Soprano I &amp; II.

CHORUS. Make way! The Coun - tess' barge ap - proaches! She's

Tenors & Basses.

(Enter Bagstock Bowler.)

## Bagstock Bowler.

*f deciso*

Make way! Get out! And let the Coun-  
tess  
She comes, She's here!

com-ing, She comes, She's here!

*deciso*  
*f*

come, sirs! And if you sing, try not to flat or sharp it! You greet her  
Or sharp it.

*cresc.*  
with the roll-ing of the drum, sirs! I'll greet her with the roll-ing of the  
*cresc.*



*ff* car-pet; **OCTETTE.** *ff* **CHORUS.**  
 The car-pet, Hell greet her with the roll-ing of the car -

This system contains the first musical system. It includes a vocal line and a piano accompaniment. The vocal line starts with a forte (*ff*) dynamic and includes the lyrics 'car-pet;'. The piano part also starts with *ff*. The system is divided into two sections: 'OCTETTE.' and 'CHORUS.', both marked with *ff*. The lyrics continue with 'The car-pet, Hell greet her with the roll-ing of the car -'.

*Poco più animato.* *mf*  
 She must not touch her foot up - on the pave - ment; That's  
 pet. **OCTETTE with CHORUS.** Pave - ment.

This system contains the second musical system. It includes a vocal line and a piano accompaniment. The tempo is marked '*Poco più animato.*' and the dynamic is *mf*. The lyrics are 'She must not touch her foot up - on the pave - ment; That's pet.'. The system is divided into two sections: 'OCTETTE with CHORUS.' and 'Pave - ment.'.

*Poco più animato.* *mf*

This system contains the third musical system. It includes a vocal line and a piano accompaniment. The tempo is marked '*Poco più animato.*' and the dynamic is *mf*.

why I come a - head as car - pet stretcher. Tho' *cresc.*  
 As stretch-er.

This system contains the fourth musical system. It includes a vocal line and a piano accompaniment. The lyrics are 'why I come a - head as car - pet stretcher. Tho' *cresc.*'. The system is divided into two sections: 'As stretch-er.' and 'Tho' *cresc.*'.

*cresc.*

This system contains the fifth musical system. It includes a vocal line and a piano accompaniment. The dynamic is *cresc.*.

nev-er for a slave meant, I pol-ish off the pave-ment And

dust the path while some one goes to fetch her;

OCTETTE. CHORUS.  
To fetch her; To

*ff*

*ff stentato*  
Till some-one goes to fetch her. And

fetch her;  
*ff stentato*  
Till some one goes to fetch her.

*ff stentato*



Allegro moderato e pomposo.

101

B.B. *f*  
dost ob - serve how well the dust I dust, with dig - ni -

B.B. *cresc.*  
fied disgust? I do it for the upper crust; And un - der - stand - you

B.B. *mf*  
real - ly must, - It is for cash and not for trust; For

B.B. *f*  
al - ways, always I'm out for dust. For

**CHORUS & OCTETTE.**  
*f* It is for cash and not for trust, For  
*f* It is for cash and not for trust, For

*f marc.*

Countess (off stage)

B.B. *al-ways, always I'm out for dust. O - he! O -*

*al-ways, al-ways I'm out for dust.*

*al-ways, al-ways I'm out for dust.*

*p*

Hilda (off stage)

C. *he! He! O - he! -*

H. *he! He! O - he! -*

Boatmen (off stage)

B. *He! O - he! He! O - he! -*

*f* *mf rall.*

*The Boat-man's call! He! O - he! -*

*f* *mf rall.*

*The Boat-man's call! He! O - he! -*

*f* *mf rall.*

*f* *p rall.*

*Red.* \*



Allegro alla marcia. (♩ = 88)

403

H. *p* Fling out the ban - ner! Shout out the sto - ry! Stand for the cause, what - e'er be -

*pp*

H. falls; Then raise high the standard! Press on to glo - ry!

**CHORUS & OCTETTE.**

*pp* What - e'er be - falls;

*pp* Bagstock with Tenors.

*pp* What - e'er be - falls;

*pp*

H. *Poco agitato.* On to the field! the field where du - ty calls!

*f* She sings of trea - son,

*f* She sings of trea - son,

*Poco agitato.*

*f*

Red. \*

104

*Handwritten: "Handwritten"*

H. *I'm here! I'm*

**OCTETTE.**

*cresc.* Glad-ly meet her, So we

*cresc.* What is the rea-son? See, the Countess comes! Glad-ly meet her, See now the Countess comes See, the Countess comes! So we

*cresc.*

*Red.* \*

H. *here!*

*ff* Loud-ly we greet her; we greet her with trumpets and drums; See the Countess

*ff* meet and we greet her now;

*ff* Loud-ly we greet her, we greet her with trumpets and drums; With

*ff* meet and we greet her now; With

*ff*



II. Here for the cause I come. *cresc. molto* *molto f* To comes! For the cause she comes, she comes!

fife and drums, For the cause she comes, she comes! fife and drums, For the cause she comes, she comes!

*cresc. molto* *fff* *sfz*

Tempo I. Deciso.

II. *f* arms! To arms! ye brave and true! Let rev-o-lu-tion flame! To To arms!to arms! To arms!to arms!

Tempo I. Deciso.

*f*

H. *cresc.*

arms! To arms! till vic - to - ry Is won in free - dom's name; Come,

*f* In freedom's name!

*f* In freedom's name!

*cresc.*

H. *ff*

East and West! Come, South and North! For brave Red Feath - er

*ff* To arms!

*ff*



leads you forth; To arms! Fling out the ban-ner,

To arms! To arms! To arms!

To arms! To arms!

*f* *deciso*

*ff*

*ff* *deciso*

*Dec.*

Shout out the sto - ry! Stand for the cause, what e'er be - falls! And

What-e'er be-falls!

*f*

*f*

*marc.*

*Dec.*

\*

raise high the standard! Press on to glo - ry! On to the field where du - ty,

*cresc.*

*cresc.*

*ff*

*ff*

II. du - ty calls! Shout out the sto - ry!

Shout out the sto - ry!

*ff* Fling out the ban - ner! Shout out the sto - ry!

*ff* Fling out the ban - ner! Shout out the sto - ry!

*Allegro agitato.*

II. Crown Prince. Yes 'tis the song!

Hold! — That song — is trea-son

*ff* It is the song!

*ff* It is the song!

*ff* It is the song!

*Allegro agitato.* (♩ = )

*ff*



here! Cap-tain Tre - vor ar - rest her!

*pp* Is trea-son here!

*pp* Is trea-son here!

Trevor.  
Sir, I

H. Your du - ty's clear!

Pr. Your du - ty's clear! She

T. pray!—

*poco rit.*  
*ff* Your du - ty's clear!—

*marc.*  
*ff* *poco rit.* *ff*

*col & ve*

Poco più animato.

H. *p* A-against the King!

T. *p* A-against the King!

C.B. ut - ters re - vo - lu - tion 'gainst the King, By

OCTETTE.

*p* A-against the King!

*p* A-against the King!

*p* A-against the King!

Poco più animato.

*mf*

H. I dare to sing!

T. She dares to sing!

C.B. dar - ing of Red Feath-er here to sing; A -

CHORUS.

*p* She dares to sing!

*p* She dares to sing!

*p* She dares to sing!



*cresc. e pressando* *f*

H. A ban - dit, yes! but

T. Of Kolburg's plot;

C.P. *cresc. e pressando*  
ban - dit! trai - tor! one of Kolburg's plot!

*p* Of Kolburg's plot!

*p* Of Kolburg's plot!

*p* Of Kolburg's plot!

*cresc. e pressando*

H. *ff* *poco allarg.*  
trai-tor he is not! A he - ro, sir! A he - ro, sir!

T. No trai-tor I! He - ro, he!

C.P. No

No trai-tor he! A He - ro, sir!

No trai-tor he! A He - ro, sir!

*ff* *poco allarg.*

Più Allegro.

*Ad lib.*

II. *f* Now let him do his

CR. Arrest her! Your du-ty Captain!

Più Allegro.

*colla voce*

Allegro giocoso.

II. best. Ar - - rest me? Ha - ha - ha when, yes - ter

CR.

Allegro giocoso.

*tempo*

*mf*

*mf*

II. night, He was him-self made pris'-ner, with - out

CR. Yes! yes - ter night!

*mf*



*cresc. poco accel.*

H. fight! Trevor. Ar - rest me? Ha - ha - ha! Just ask him

T. With - out a fight!

*cresc. poco accel.*

wheth-er It pleas'd him to be tak-en by Red Feather. Red

Crown P. Trevor. Ha, ha! What torture?

*ff*

Fea-ther's not a - fraid; no more am I! Pray

*Race*

*rall. poco ad lib.*

list - en, High-ness! and I'll tell you why. —

*colla voce* *attacca.*

Lyrics by  
CHAS. EMERSON COOK.

Song.

"Red Feather."

Music by  
REGINALD de KOVEN.

Hilda and Chorus.

*Allegro con Spirito.*

Piano introduction in 6/8 time, marked *ff* (fortissimo). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

*f deciso*

Vocal melody and piano accompaniment for the first verse. The piano part is marked *mf* (mezzo-forte). The lyrics are: "Hark! to the sound of gal-lop-ing feet! Who is it so mad-ly rides? Red Feath-er rides by light of the moon, Red Feather rides by day;". The piano part features a steady eighth-note accompaniment.

*cresc.*

Vocal melody and piano accompaniment for the second verse. The piano part is marked *cresc.* (crescendo) and *f* (forte). The lyrics are: "On thro, the for - est, ov - er the hill, Swift as the wind he glides; - Comes, like a crimson flash, out of the dark; Fights, and then rides a way; -". The piano part features a steady eighth-note accompaniment.

*mf Poco agitato misterioso*

Vocal melody and piano accompaniment for the third verse. The piano part is marked *mf poco agitato* (mezzo-forte, slightly agitated). The lyrics are: "Whence does he come, and whith - er go? A man or a spec - tre Strikes at the rich, a - gainst the strong; He's wait - ing their gold to". The piano part features a steady eighth-note accompaniment.



*f stentato*

dread? Known to the coun-try-folk, far and wide, By his  
lure; Fights for the right and a - gainst the wrong, With an

*f stentato* *p*

*rall.*

cloak of grey and plume of red; Known by his plume of red; With  
aim that's dead-ly swift and sure; With aim both swift and sure; Where

*rall.*

*f con spirito*

bang and slash And with song and dash, He'll fight the whole night  
dan - ger's worst, You will see him first, While loud his laugh - ter

*f con spirito*

*poco rall.*

long; — Then mount his steed, And set his speed, To this de - fiant  
rings, — All thro' the fight, With keen de-light, This is the song he

*poco rall.*

*Ad.* \* *Ad.* \*

*a tempo*

song; —  
sings: —

With a song;  
This he sings:

To this song: Red  
So he sings:

Sop. I & II.

He rides!  
He sings!

He rides!  
He sings!

a - long.  
He sings!

Tenori.

He rides!  
He sings!

He rides!  
He sings!

He rides a - long.  
The song he sings!

Bassi.

He rides!  
He sings!

He rides!  
He sings!

He rides a - long.  
The song he sings!

*a tempo*

*ff*

*poco rall.*

*sfz*

*f con spirito*

feather! — Red Feath-er! — O'er the moun-tain and ov - er the

*f con spirito*



heather — Then come, my men! we care not wheth-er Win or fall; it's

*pp* My men ride! — My men

*pp* My men ride! — My men

*pp* My men ride! — My men

*mf*

*cresc. molto* *ff*

all - to - geth - er. One is our 'lot, nev-er mat - ter what weath-er; With

ride. — Come ride! With

ride. — Come ride! With

*cresc. molto* *ff*

IN

Exit

gallant Red Feather we ride! ride! He rides, *ff*

bold Red Feath - er ride! ride! *ff* Red Feather! Red

bold Red Feath - er ride! ride! *ff* Red Feather! Red

*D.C.* *ff*

*And.*

He rides! mad - ly rides! —

Feath-er! O'er the moun-tain and ov - er the heath-er, Then

Feath-er! O'er the moun-tain and ov - er the heath-er, Then



*ff*

Yes! with Red Feath - er ride! Then

*cresc.*

come, my men! what e'er be-tide With gallant Red Feather we'll ride! \_\_\_\_\_

come, my men! what e'er be-tide With gallant Red Feather we'll ride! \_\_\_\_\_

*cresc. molto* *stentato* *ff*

ride! \_\_\_\_\_ Then ride! \_\_\_\_\_ Then ride, Red Feather, Ride! \_\_\_\_\_

*f* *ff*

We'll ride! We'll ride! Red Feath-er, Ride! \_\_\_\_\_

*f* *ff*

We'll ride! We'll ride! Red Feath-er, Ride! \_\_\_\_\_

*cresc. molto* *stentato* *sfz*

*Red.* \*

## Duo.

## "To Call Thee Mine."

Hilda and Trevors.

Lyrics by  
CHAS. EMERSON COOK.Music by  
REGINALD de KOVEN.Duet  
followsA  
Lesson  
in  
Verse  
next number

Allegro poco agitato. (♩ = 96)

(Trevors.) To  
(Hilda.) To

Piano. *f* *marc. ritard.* *ff* *p*

Red. \*

Allegro moderato. (♩ = 84)

*mf*

call thee mine, what would I not sur - ren - der! What - e'er the price, that would I free - ly  
call me thine, thy sword should ev - er serve me, And life and all should be at my com -

Red. \*

*cresc. ed animando*

pay. ——— To claim the right of cham - pion and de - fend - er, And  
mand. ——— Thou e'en must face disgrace would'st thou de - serve me, And

*cresc. ed animando*



*cresc. molto* *ff poco allarg.*

hold thee true for-ev-er and a day; ——— To claim the right of champion and de-  
place thy fate, a for-feit, at my hand; ——— Thou e'en must face disgrace wouldst thou de-

*poco allarg.*

*cresc. molto* *ff*

Red. \*

*dim. e rall.*

fen - der, And hold thee true for ev - er and a day. ——— (Hil.) To  
serve - me, And place thy fate, a for-feit, at my hand. ——— (Tre.) The

*dim. e rall.* *p*

Red. \* Red. \*

*mf*

call me thine would'st thou for-swear am - bi - tion? Nor think of deeds where va-lor loves to  
world holds on - ly drear-i - ness with-out thee; But with the days are golden, earth di-

*p*

Red. \*

*cresc. ed animando*

shine, ——— For - get-ting hon - or, rank or high po - si - tion, To  
vine. ——— I'll pay the price and throw my strength a - bout thee, To

*cresc. ed animando*

*cresc. molto* *ff allarg.*

call me thine, dear one, to call me thine; — For-getting hon-or, rank or high po-  
 call thee mine, dear one, to call thee mine; — I'll pay the price and throw my strength a-

*ff allarg.*

Red. \* Red. \*

*dim. e rall.* *mf*

si - tion, To call me thine, dear one, to call me thine? — To  
 bout thee, To call thee mine, dear one, to call thee mine.

*mf*

Dear one, to call thee mine. — To

*dim. e rall. p*

Red. \* Red. \*

*Tempo di Valse.*

H. call thee ev - er mine own, dear, Take my true word for

T. call thee ev - er, ev - er mine own, Take my true word for

*Tempo di Valse.*

*p*



*cresc.*

thine. \_\_\_\_\_ I'll pledge my vow To love thee now, For - ev - er to

*cresc.*

thine. \_\_\_\_\_ I'll pledge my vow To love thee now, For - ev - er to

*cresc.*

*And.* \*

*ff.*

call thee mine. \_\_\_\_\_ My heart shall hold thee a - lone,

*ff.*

call thee mine. \_\_\_\_\_ My heart shall hold, shall hold thee a -

*cresc. molto*

*ff.*

dear, Just to call thee mine own, dear!

lone, dear, Ah! Just to call thee, call thee mine own, dear! Ah!

*cresc. e pressando*

II. Leave thee, ah! nev - er! A - dore thee for - ev - er! I'll

T. Leave thee, ah! nev - er! A - dore thee for - ev - er! I'll

*cresc. e pressando*

*molto f accel. molto*

II. love thee a - lone, dear, for - ev - er, for - ev - er to

T. love thee a - lone, for - ev - er, for - ev - er to

*molto f accel. molto*

*rall.*

*stentato*

II. call thee, to call thee mine. \_\_\_\_\_

T. call thee, to call thee mine. \_\_\_\_\_

*stentato*



No 6.

95

Quartette.

125

Lead ahead of Quart!  
To call the name

"A Lesson in Verse."

Nº 6

Fifine, Anita, Crown Prince, Bulverstrauss.

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

Allegro a la Polka.

Fifine.

*mf*

Piano.

*Vivace*

*f*

*sf*

*mf*

Tempo giusto. ♩ = 96.

*poco rubato*

love thine eyes of a - zure blue, I love thy cheeks so

*poco rubato*

*colla voce*

like the rose; Thy rich - ly gold - en tress - es too, Thy

*rall.* voice that sweet with mu - sic flows. *a tempo* I love thy nos - es

dain - ty tip And, hid a - way in Cu - pid's bower, The

*cresc.* nec - tar of thy lips would sip *rall.* And swear de - vo - tion by the hour.

Tempo di Galop.

Ah! we'd bill and coo, As the love - birds do, If



you loved me as I love you; You love me, I love you.

Fifine.

Anita. If you loved me as

Yes! it's bill and coo, As the love-birds do,

Crown Prince.

Bulverstrauss.

Yes! it's bill and coo, As the love-birds do,

*Rall*

*P.*

*tempo*

I love you, As I love you.

Oh! no! no! no! no! no! You

Allegro moderato ♩ = 84.

quite mis-take my mean-ing, As I pres-ent - ly will show; For I'll

*p*

*ritard.*

give an il - lus - tra - tion How my lit - tle verse should go: I

*colla voce*

Moderato. ♩ = 80.

*mf con sentimento*

love thine eyes of a - zure blue, — I love thy cheeks so like the

*cresc.*

*p*

rose; — Thy rich-ly gold-en tress-es too, — Thy voice that sweet with mu - sic

*cresc.*

*p*



*cresc. ed accel.*

flows:— I love thy nos - es dain - ty tip And, hid a - way in

*cresc. ed accel.*

*ff allarg.*

Cu - pids bower, The nec - tar of thy lips would sip — And

*ff allarg.*

*rall. e dim.*

*Allegro moderato. ♩ = 76.*

*mf rall.*

*a tempo*

swear de - vo - tion by the hour. Ah, yes! we'd bill and coo,

*p colla voce*

*p colla voce*

*Red. \**

*rall.*

As all the love-birds do, If you loved me as I love you, As


*colla voce*

Fifine. *f* *rall.* *a tempo* *rall.*  
Oh! how we'd bill and coo, As all the

Anita. *f* *rall.* *a tempo* *rall.*  
I'd love to bill and coo, As all the

Crown Prince. *p*  
I love you.

Bulverstrauss. *f*  
I'd love to bill and coo, As all the




*a tempo* *Più vivo.* *f* *p* *rall.*  
love-birds do, If you loved me as I love you, As I love you.

*a tempo* *f* *p* *rall.*  
love-birds do, If you loved me as I love you, As I love you. An

*p* *rall.*  
As I love you.

love-birds do, If you loved me as I love you, As I love you.

*a tempo* *Più vivo.* *p* *rall.*  




## Allegro con Spirito.

*mf*  
am-rous lit - tle di - ty, A mai - den to be guile. But she'd

*mf leggiero*

A. *cresc.* *poco rall.*  
find it far more pret - ty, If per - form'd in Span - ish

*cresc.* *poco rall.*

## Lo Stesso Tempo.

F. *f*  
In Span-ish style, Now hear her

A. style,

C.B. *f*  
Why Spanish style?

B. *f*  
Now hear her

## Lo Stesso Tempo.

*f*

F. style!

A. I love thine eyes of a - zure

B. style!

*f marcato*

*mf*

col *Sva*

A. blue, — I love thy cheeks so like the rose; — Thy richly golden tress-es

F. Sweet mu - sic flows.


A. too, — Thy voice that sweet with mu - sic flows. I

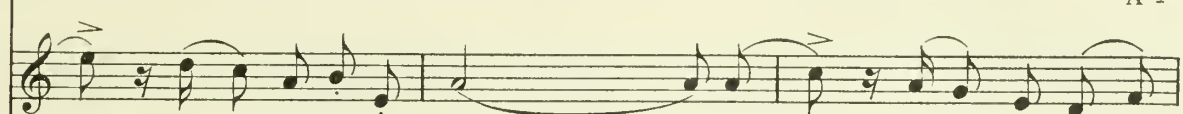
C.B. Sweet mu - sic flows.


B. Sweet mu - sic flows.

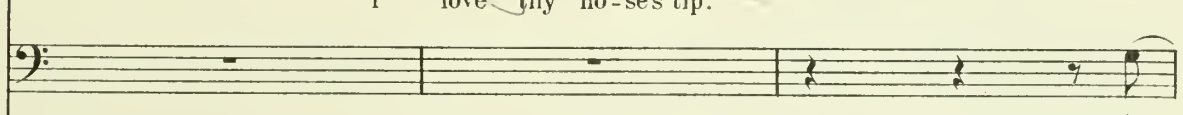
*f*




F.  A -

A.  love thy no-se's dainty tip\_\_\_\_\_ And, hid a-way in Cu-pid's

C.P.  I love thy no-se's tip.

B.  A -

  
*mf*  
*col sva*

F.  way, in Cu - pids bower;

A.  bower,\_\_\_\_\_ The nec - tar of thy lips would

C.P. 

B.  way, in Cu - pids bower;



F. Thy lips would sip,

A. sip And swear de - vo - tion by the hour, *f*

C.P. Thy lips would sip, De - vo - tion by the *f*

B. Thy lips would sip, De - vo - tion by the *f*

F. De - vo - tion by the hour. *f*

A. De - vo - tion by the hour. *f*

C.P. hour.

B. hour.

*accel*

*Red.*



*mf*

V. Yes! ah! yes! we'd bill and coo, — As the lit-tle love - birds

*p*

A. do, — Were all your pas - sion deep and true, If

*Red.* \* *Red.* \*

F. Yes! ah, yes! we'd bill and

*cresc.* A. you loved me, as I love you. — Yes! ah, yes! we'd bill and

C.P. Yes! ah,

B. Yes! ah, yes! we'd bill and

*cresc.* *mf*

F. *coo, — As the lit-tle love-birds do —*

A. *coo, — As the lit-tle love-birds do, — Were*

C.P. *yes! we'd bill and coo, As the lit - tle love birds do.*

B. *coo, — As the lit-tle love-birds do. —*




F. — — —

A. *all your pas - sion deep and true, If you loved me as I love* *rall.*

C.P. — — —

B. — — —





A. you; Love deep and true, As I love you. —

B. *Colla voce* Not

Allegro assai.

bad, but still quite wrong; My meaning I'll ex-plain. The way to write this

Allegro assai.

F. Sing

A. Sing

C.P. Sing

B. *rall.* *f* *a tempo* Sing

song Is in a light - er vein; Now lis - ten! I'll show you:

*rall.* *f* *a tempo* *ff*

## Tempo di Valse.

F. *on!*

A. *on!*

C.P. *on!*

B. *f* I loaf dot right eye 'cause it's glass, Thy

*Tempo di Valse.*

*f* *giocosso*

B. cheeks are ros - es fresh mit paint; Per - ox - ide locks - but

B. let dot pass; I loaf you for - der things you aind't. Thy

*cresc.* *ff*

*cresc.* *ff* *dim.*

*mf poco piu placido*

B. vood - en leg is mit - out flaws; Der car - pen - ter shust

*mf poco più placido*



B. *cresc.*  
told me that. I'm sure thy fig - ure's goot, be - cause

*cresc.*

*Cad Ad lib*

B. *ff*  
I know der shop you bought it at *f* So pay der bill und

*ff* *f*

*That last note went to protest*

F. *mf*  
What a par - o - dy!

A. *mf*  
What a par - o - dy!

C.B. *mf*  
What a par - o - dy!

B. *mf*  
What a par - o - dy!

coo, Shust like der loaf - birds do;

Still it's good!

*cresc.*

I like der stuff you're made of, So I of course like

*cresc.*

*ff* *quadr.*

Let's join in! So pay the bill and coo,

Let's join in! So pay the bill and coo,

Let's join in! So pay the bill and coo,

you. So pay der bill und coo,

*ff marc.*

*cresc.*

Just as the love - birds do; I like the stuff you're

*cresc.*

Just as the love - birds do; I like the stuff you're

*cresc.*

Just as the love - birds do; I like the stuff you're

*cresc.*

Shust as der loaf - birds do; I like der stuff you're

*cresc.*



*Quore*  
*Quore from here then*

141

F. made of, Love me as I love you, *dim.* *rall.*

A. made of, Love me as I love you, *dim.* *rall.*

P. made of, Love me as I love you, *dim.* *rall.*

B. made of, Loaf me as I loaf you, *dim.* *rall.*

*dim.* *rall.*

F. *mf rall. molto* Love me as I love you.

A. *mf rall. molto* Love me as I love you.

P. *mf rall. molto* Love me as I love you.

B. *mf rall. molto* Loaf me as I loaf you.

*mf colle voci* *f*

*f* *f*

111  
2d  
Act.

JW

Trio.

"Our Cabinet."

Comes in  
2d act.

Nº 8.

Lyrics by  
CHAS. EMERSON COOK.

Bagstock, Bulverstrauss, Mc Pitrick

Music by  
REGINALD de KOVEN.

Allegro con spirito. (♩ = 120)

Bulverstrauss.

Voice.

Piano.

Three

The first system of the musical score. It consists of a voice part (bass clef, 2/4 time) and a piano accompaniment (treble and bass clefs, 2/4 time). The piano part is marked with 'ff' (fortissimo) and 'sfz' (sforzando). The voice part has a rest for the first measure, followed by a note in the second measure. The piano part has a complex rhythmic pattern with many beamed notes.

Bul.

great, wise men, once on a time, set out to rule a na - tion. They  
guard a - gainst race su - i - cide, the Pres - i - dent would mate us; But

The second system of the musical score. It features a voice part (bass clef, 2/4 time) and a piano accompaniment (treble and bass clefs, 2/4 time). The piano part is marked with 'f' (forte). The voice part has a melody with lyrics. The piano part has a complex rhythmic pattern with many beamed notes.

Bul.

or - gan - ized a cab - i - net to gov - ern all cre - a - tion. The  
I'd pre - sent each fam - i - ly with rap - id in - cu - ba - tors. If

The third system of the musical score. It features a voice part (bass clef, 2/4 time) and a piano accompaniment (treble and bass clefs, 2/4 time). The voice part has a melody with lyrics. The piano part has a complex rhythmic pattern with many beamed notes.

Bul.

first great man, of course, was you; the next great man was  
he would do this too, in - stead of go - ing out to

The fourth system of the musical score. It features a voice part (bass clef, 2/4 time) and a piano accompaniment (treble and bass clefs, 2/4 time). The voice part has a melody with lyrics. The piano part has a complex rhythmic pattern with many beamed notes.

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*ff marc.*

Bul. he;— But the great-est great man of them all was the great man known as  
 hunt, he Would win and hold the ti - tle of the fa - ther of his

*ff marc.*

Bagstock.

*ff*

Bag. The great man known as ME.

Bul. The fa - ther of his coun - try.

ME, as ME, The great man known as ME.

coun - try, his coun - try, The fa - ther of his coun - try.

M.P. The great man known as ME. We  
 The fa - ther of his coun - try. Al -

Bul.

M.P. *meno f*

call to or - der, read the min - utes, then we read the  
 tho' I'd love in war to reign where bul - lets come in

*mf*

M.C.P. *cresc.*

hours. I take the floor and ar - gue on the weak ness of the  
showers, Good gen - er - als stay in the rear where dan - ger nev - er

*cresc.*

M.C.P. *f deciso*

Pow'rs. A - gainst such foes I'll arm my men, from an - kles up to  
low'rs. I'll lead the fight by tel - e - phone, so that no shot may

*f deciso*

M.C.P. *ff*

eye - balls, With si - phons full of vich - y, and we'll rid - dle them with  
harm me, And nev - er let my men sit down, for they're a stand - ing

*ff*



Bag. *ff* With high - balls, with high - balls. I  
His ar - my, his ar - my. To

Bul. *ff* With high - balls, with high - balls.  
His ar - my, his ar - my.

MCP. high - balls, with high - balls.  
ar - my, my ar - my.

Bag. think we'd bet - ter gain con - trol by start - ing as re - form - ers. Al -  
raise fi - nance to run the land we'll an - nex Mars and Ve - nus; Force

*mf*

Bag. tho' we on - ly last one term, the prof - it is e - nor - mous. We'll  
pay from their in - hab - i - tants and share the spoil be - tween us. In

Bag. *ff*  
 deal in ice, canned beef or docks, like an - y poor civ - il - ian; We'll  
 lev - y - ing these du - ties, most im - por - tant of the fact is The

*ff*

Bag. *p*  
 earn three thou-sand sal - a - ry and quit with sev - en mil - lion.  
 peo - ple there can't get to earth to swear off all their tax - es. *pp*

Bul. *pp*  
 With  
 Their

MCP. *pp*  
 With  
 Their

*p* *pp*

Allegro meno.

Bag. *ff* *f*  
 with mil - lions. This is our cab - i - net,  
 their tax - es.

Bul. *ff* *f*  
 mil - lion, with mil - lions. This is our cab - i - net,  
 tax - es, their tax - es.

MCP. *ff* *f*  
 mil - lion, with mil - lions. This is our cab - i - net,  
 tax - es, their tax - es.

Allegro meno. ( $\text{♩} = 84$ )

*ff* *f*



Bag. *I and you two! What shall we grab in it? What shall we do?*

Bul. *I and you two! What shall we grab in it? What shall we do?*

M.C.P. *I and you two! What shall we grab in it? What shall we do?*

Bag. *cresc.*

Bul. *Brains-just a lit-tle bit;*

M.C.P. *Pull- quite a lot,*

*Bluff- why no end of it,*

Bag. *Graft- all you've got. Mix till it cab-i-net pud-ding be-comes;*

Bul. *Graft- all you've got. Mix till it cab-i-net pud-ding be-comes;*

M.C.P. *Graft- all you've got. Mix till it cab-i-net pud-ding be-comes;*

*ff* *poco rall.*

*a tempo*

Bag. All sit a-round it and pick out the plums. We're in the cab-i-net

Bul. All sit a-round it and pick out the plums. We're in the cab-i-net

M&P. All sit a-round it and pick out the plums. We're in the cab-i-net

*a tempo*

1. *Tempo I.* *last verse.*

Bag. for the plums. To for the plums.

Bul. for the plums. To for the plums.

M&P. for the plums. To for the plums.

*Tempo I.*

Dance.  
*Più mosso.*

*cresc.* *poco rall.*

*ff a tempo* *sfz*



And you will obey  
II I shall not obey

117  
149

No. 9.

Lyrics by  
CHAS. EMERSON COOK

# Finale I.

Music by  
REGINALD de KUVEN.

Allegro assai.

(a Trumpet on stage)

Piano.



Allegro Militaire.

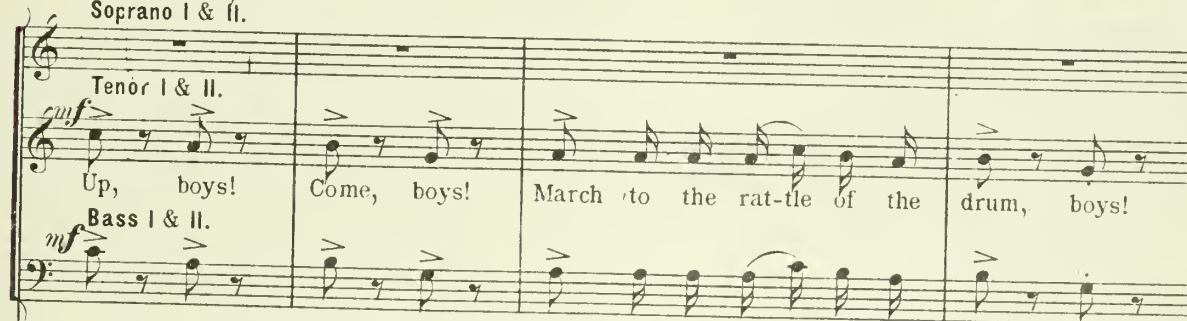


Soldiers of the Guard.  
Soprano I & II.

Tenor I & II.

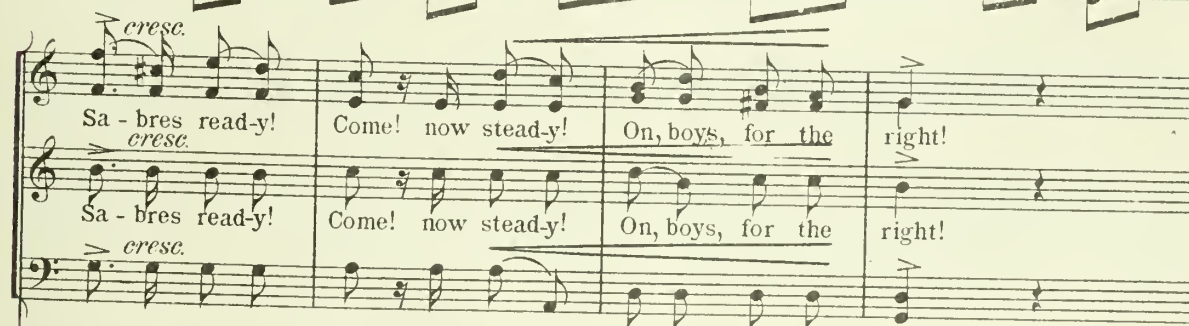
Up, boys! Come, boys! March to the rat-tle of the drum, boys!

Bass I & II.



Sa - bres read-y! Come! now stead-y! On, boys, for the right!

Sa - bres read-y! Come! now stead-y! On, boys, for the right!



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150

*f* <sup>a 2</sup>

Up, boys! Come, boys! March to the rat-tle of the drum, boys!

Up, boys! Come, boys! March to the rat-tle of the drum, boys!

*f*

*f*

*cresc. molto*

Read - y, boys! Stead-y, boys! Read-y for the bat - tle, boys! Fight! fight!

*cresc. molto*

Read - y, boys! Stead-y, boys! Read-y for the bat - tle, boys! Fight! fight!

*cresc. molto*

*cresc. molto*

*sf* *ff*



*molto f*

fight! Read-y, boys! Steady, boys! Read-y for the bat-tle, boys!

*molto f*

fight! Read-y, boys! Steady, boys! Read-y for the bat-tle, boys!

*molto f*

T. Trevors. *poco rall.* *f*

At - ten - tion,

Fight! fight! fight!

Fight! fight! fight!

*poco rall.*

A

*a tempo*

T. Guard!

C.P. *f*  
At - ten - tion, Guard! Take your com-ands from me! — Your Cap-tain  
International Girls, Princess Z.'s Fiancees, with Sopranos.

Full Chorus.  
Prince Z.  
Colonel, Diplomats with Tenors. *pp* What's this?

Major and Diplomats with Basses. What's this?

*a tempo*

Hilda (aside) Trevors.

T. That can-not be! Your

C.P. I sus - pect — of treacher - y.

*p* Of treacher - y!

*p* Of treacher - y!

*p* Of treacher - y!

*p*

Red. \*



H. *poco ad lib* And why, I say?

T. High-ness! let me speak! One word, I pray! *mf*

C.P. No word, I pray! My

*mf colla voce*

Ad. \*

Animando poco agitato.

H. *mf* And why not, pray?

T. *mf* One word, I pray!

C.P. *cresc.* or - ders you have dar'd to dis - o - bey! She

*mf* To dis - o - bey!

*mf* To dis - o - bey!

*mf* To dis - o -

Animando poco agitato.

*mf cresc.*

Ad. \*

H. Can this be fate?

T. It is my fate!

C.P. *f* still is free, and you have cast your fate In

Has cast his fate!

Has cast his fate!

bey! Has cast his

*f* *crese.* *Re.* \*

H. *p* In league with me? Not so!

T. *p* In league with thee! Not so!

C.P. *ff* league with her to o-ver-throw the State; In

*f* In league with her! *ff* In

fate! *ff* In

*ff* *marc.* *ff*



dim. e rall.

mf

II. In league with me? no! no! Not so!

T. Not so! A

C.P. league with her to o - ver-throw the state.

league with her to o - ver throw the state.

league with her to o - ver throw the state. No! no! not so! \_\_\_\_\_

marc. molto

dim. e rall.

Tempo di Valsa.

f

T. sol - dier I, Sir! my hand and sword Be - long to you, so I

Tempo di Valsa.

*cresc. molto. pressando*

H. His vow we all have heard, Swears it with haughty word;

T. pledge my word! I swear my faith with haught - y word;

C.P. Then swear your faith with a soldier's, a sol - dier's word;

*cresc. molto pressando*

*ff poco rall. Allegro vivace.*

H. Pledg'd on a sol - dier's sword!

T. My pledge, a sol - dier's sword!

C.P. Pledge me a sol - dier's sword! And

*ff poco rall. Allegro vivace.*

*ff*

*Rall.*

H. Yes! why?

C.P. you, Ma - dame! That feath - er! For what rea - son Do

*f*



T. *Re-ply!*

C.P. you presume to flaunt the badge of trea- -son? Cap - tain, re -

*Ra.*

H. *f* Dare to lay a hand! As well de - fy Red

C.P. move it! Not dare?

H. *Tempo di Valsa. rall. ff a tempo*  
Feather's gallant band! That to - ken treason may

C.P. (to Captain Trevors)  
Captain, re - move it! I give you warn - ing!

*p* She now de - -fies him!

*p* She now de - -fies him!

*Tempo di Valsa.*

*ff rall. a tempo*

126

138

H. mean to you; To me, 'tis courage both brave and true.

T. A sol - dier's word I glad-ly now give to you!

C.P. 'Tis in - sult to your King!

H. *cresc.* Glad - ly I wear it And proud-ly I bear it, The to-ken of cour - age *ff* *poco rall.*

T. *cresc.* A sol-dier's word On sol - dier's sword Glad-ly I vow to *ff*

C.P. *cresc.* Bold-ly she wears it, De - fi - ant-ly bears it, The to-ken of trea - son *ff*

*pp* Bold - ly wears it, To-ken of trea - son *poco rall.*

*pp* Bold - ly wears it, To-ken of trea - son

*pp* Bold - ly wears it, To-ken of trea - son

*cresc.* *ff* *poco rall.*

*La. \* La. \* La. \* La. \**

marcato



127  
150

Allegro non troppo.

H. true! Anita. *pp* Hush! *mf* We must en-  
T. you! Bowler *pp* Hush! *mf* We must en-  
C.P. new! Bulverstrauss. *pp* Hush! *mf* We must en-  
Mc Pitrick. Hush! We must en-

Allegro non troppo.

new!  
new!  
new!

Allegro non troppo.

*p* *mf misterioso*

A. treat her — To be dis-creet - er, — Or we will all be up against it  
Bow. treat her — To be dis-creet - er, — Or we will all be up against it  
Bul. W.P. treat her — To be dis-creet - er, — Or we will all be up against it

H. P. Hilda. Praga. *pp*

A. Anita. Take care and not  
with a thud! And beg her to remove that feath-er; She'll

T. Trevor. *pp*

C.P. Crown P. Take care and not  
The truth is clear,

How. with a thud! And beg her to remove that feath-er; She'll

Bul. M.F.P. with a thud! And beg her to remove that feath-er; She'll

H. P. *cresc. molto* Be - tray our *ff* plot! *mf* A

A. nip the rev - o - lu - tion in the bud. Then where will

T. Be - tray your plot! A

C.P. A plot is here; A

How. *cresc. molto* nip the rev - o - lu - tion in the bud. Then where will

Bul. M.F.P. nip the rev - o - lu - tion in the bud. Then where will



H. plot, 'tis clear, Is — brew - ing here;

P. plot, 'tis clear, Is brew - ing here;

A. she be, — And where shall we be? — Con-spir - a -

T. plot, 'tis clear, Is — brew - ing here; '

C.P. plot, 'tis clear, Is brew - ing here;

Bow. she be, — And where shall we be? — Con-spir - a -

Bul. she be, — And where shall we be? — Con-spir - a -

M.F.P.

**CHORUS.**

*pp* A plot, 'tis clear, Is — brew - ing here;

*pp* A plot, 'tis clear, Is — brew - ing here;

*pp* A plot, 'tis clear, Is — brew - ing here;

Grand staff for piano accompaniment.

H.  
But we must dis - sem - ble, For a plot not known Is a

P.  
But we must dis - sem - ble, For a plot not known Is a

A.  
tors have real - ly ver - y lit - tle scope, If they're di - rect - ed, When de - *cresc.*

T.  
But we must dis - sem - ble, For a plot not known Is a

G.P.  
But we must dis - sem - ble, For a plot not known Is a *cresc.*

Bow.  
tors have real - ly ver - y lit - tle scope, If they're di - rect - ed, When de - *cresc.*

Cell.  
M.P.  
tors have real - ly ver - y lit - tle scope, If they're di - rect - ed, When de -

That is ver - y true!

That is ver - y true!

*cresc.*



B. plot not shown; Dis - sem - ble, then, must we!—

P. plot not shown; Dis - sem - ble, then, must we!—

A. tect - ed, To be dan-gled on a long tight rope!—

T. plot not shown; Dis - sem - ble, then, must we!—

C.P. plot not shown; Dis - sem - ble, then, must we!— Now hence -

How. tect - ed, To be dan-gled on a long tight rope!—

Bul. M.C.P. tect - ed, To be dan-gled on a long tight rope!—

We don't know what to do!—

We don't know what to do!—

*f* *sf*  
Rev. \*

132

164

Allegro (♩ = 126)

C.P. *f* forth let all take care, Who this feath-er dares to

*mf*

C.P. *cresc.* wear! Let it be the trai-tor's mark! Bear him off to dun-geon

*cresc.*

Hilda. *f* Praga. A dun-geon dark!

Anita. *p misterioso* Did you hear what he just said? If she talks, she'll lose her head!

T. *f* Trevors. dark; To dun-geon dark!

Bow. *p* Did you hear what he just said? If she talks, she'll lose her head! Wish she *marc.*

Bul. *p* Did you hear what he just said? If she talks, she'll lose her head!

Other Principals & Chorus. *pp* A dun-geon dark!

*pp* A dun-geon dark!

*f* *p* *marc.*



H.  
P.  
A.  
T.  
C.P.  
Baw.  
Bul.  
M<sup>c</sup>P.

Oh! what a  
Oh! what a  
You talk too  
A dungeon  
A dungeon  
(to Hilda)  
You talk too much!

did not talk so much!

Bul. *poco ad lib.*  
*ff*  
*f* M<sup>c</sup>P.

Vait! I'll talk mit her in Dutch!

A dun - geon dark!

*f*  
*colla voce*

## Tempo di Valsa.

H. *rall.*  
 lark! ——— dun-geon dark!

P. *rall.*  
 lark! ——— dun-geon dark!

A. *rall.* *ff rall. molto*  
 much! ——— talk too much! Why will she dare

T. *rall.*  
 dark! ——— dun-geon dark!

C.P. *rall.*  
 dark! ——— dun-geon dark!

How. *rall.* *ff rall. molto*  
 much! ——— talk too much! Why will she dare

Bul. *rall.* *ff*  
 Me P. *a 2*  
 talk too much! Why will she dare

Tempo di Valsa. *rall.*

In dun-geon dark! *rall.*

In dun-geon dark! *rall.*

## Tempo di Valsa.

*p* *rall.* *cresc.* *ff rall. molto*

Led. \* Led. \*



H. *f* Feath - er red — up - on my head, now mark!

P.

A. *a tempo* *p* that feather wear? Why will she dare?

T. *p* Ah! why will she dare?

C.P.

Bow. *a tempo* *p* that feather wear? Why will she dare?

Bul. *a tempo* *p* that feather wear? Why will she dare?

*pp* Why will she dare?  
*pp* Why will she dare?  
*pp* Why will she dare?

*a tempo*

II. *f* Still, do I —  
 P.  
 A. *f rall.* *a tempo* *mf*  
 We beg you, please, Here on our knees! Why  
 T. Why  
 C.B. *ff*  
 Trai-tor's mark!  
 Bow. *f rall.* *a tempo* *mf*  
 We beg you, please, Here on our knees! Why  
 Bul. *f rall.* *a tempo*  
 M<sup>c</sup>P. We beg you, please, Here on our knees! She  
 Trai-tor's mark! *pp.* She  
 Trai-tor's mark! *pp* She  
 Trai-tor's mark! *pp* She  
*marc* *rall.* *a tempo*



H. *ff* *rall.*  
— de - fy the dun-geon dark! Cowards you are!

P.

A. *ff* *rall.*  
still de - fy? Dun-geon dark! Reck-less you are!

T. still de - fy?

C.P. *ff* *rall.*  
Dun-geon dark! Reck-less you are!

Bow. *ff* *rall.*  
still de - fy? Dun-geon dark! Reck-less you are!

Bul. *ff* *rall.*  
M.C.P. still de - fies! Dun-geon dark! Reck-less you are!

still de - fies!

still de - fies! Dun-geon dark!

*ff* *rall.*

*ff* *marc.* *rall.*

Detailed description: This is a page from a musical score, page 169. It contains staves for various instruments and voices. The vocal parts (H., A., T., C.P., Bow., Bul. M.C.P.) have lyrics written below them. The instrumental parts (P., C.P., Bow., Bul. M.C.P.) have musical notation without lyrics. The score includes dynamic markings like *ff* (fortissimo) and *rall.* (rallentando), and phrasing slurs. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time (C).

*a tempo* *cresc.*

H. You go too far! How shall I — de-ny the plume I wear?

P.

*cresc.*

A. You go too far! Why de-ny? why de-ny?

*cresc.*

T. Why? why de-ny?

*a tempo*

C.B. You go too far!

Bow. You go too far!

*cresc.*

Bul. M&P. You go too far! Yes! why de-ny?

*a tempo* *cresc. mf*

Yes! why de-ny?

*cresc. mf*

Yes! why de-ny?

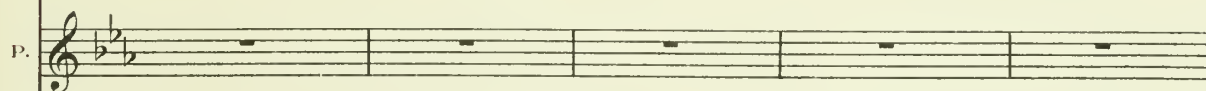
*cresc. mf*

*a tempo* *cresc.*



*molto f*

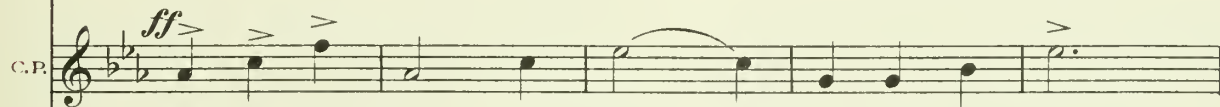
As 'tis for - bid - den this plume to wear;



Sign she wears! 'Tis for - bid this plume to wear;



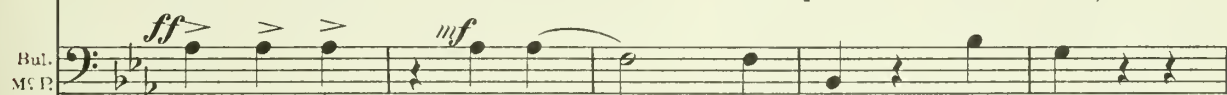
As 'tis for - bid - den this plume to wear,



Sign she wears! 'Tis for - bid - den this plume to wear;



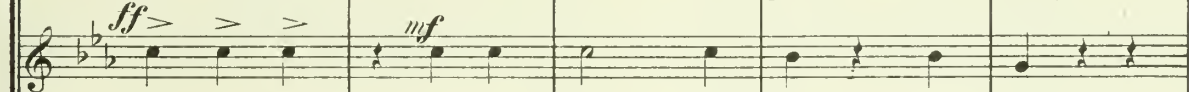
Sign she wears! 'Tis for - bid this plume to wear;



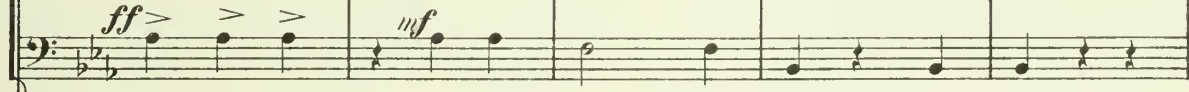
Sign she wears! 'Tis for - bid this plume to wear;



Sign she wears! 'Tis for - bid this plume to wear;



Sign she wears! 'Tis for - bid this plume to wear;



Sign she wears! 'Tis for - bid this plume to wear;



1324  
173

E

H. I'll re-move it, place it there!

P. She'll re-move it, place it there!

A. She'll re-move it, place it there!

T. She'll re-move it, place it there!

C.P. She'll re-move it, place it there!

B. She'll re-move it, place it there!

Bul. & M.P. She'll re-move it, place it there! (Bul.) *f*

*Allegro commodo.*

Place it there!

Place it there!

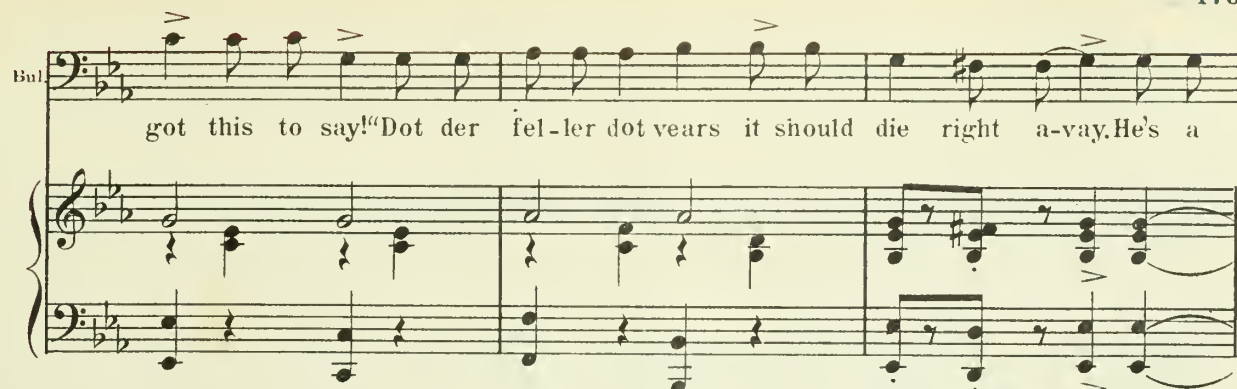
E

*Allegro commodo. (♩ = 100)*

*mf*



Bul. got this to say! "Dot der fel-ler dot vears it should die right a-vay. He's a



Crown P. *ff* Ar -

Bul. *cresc.* cow-ard, con - spi - ra - tor, trai - tor und pup!"

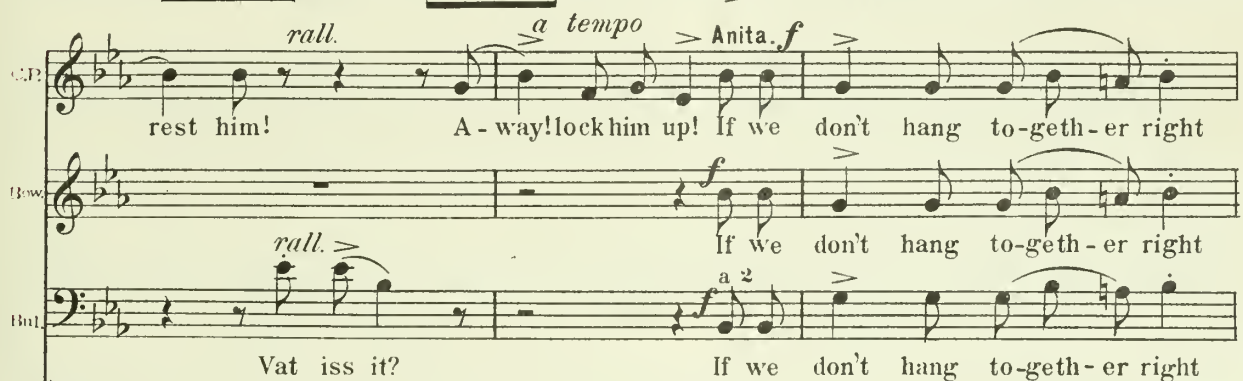


*rall.* *a tempo* Anita. *f*

rest him! A - way! lock him up! If we don't hang to-ge-th-er right

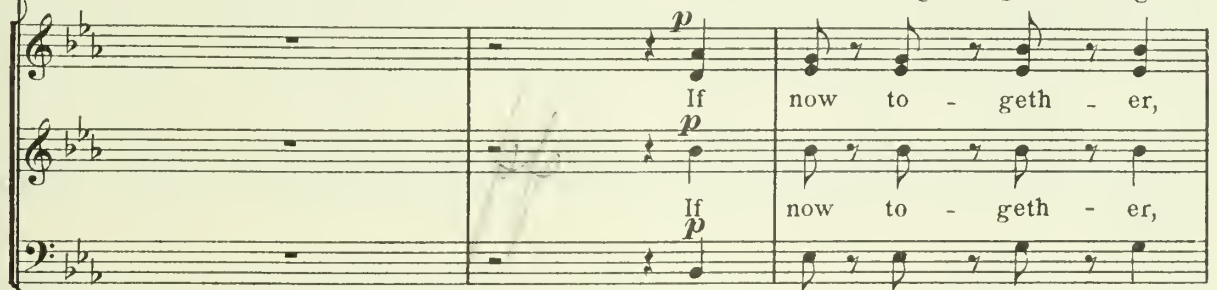
If we don't hang to-ge-th-er right

Bul. *rall.* *a 2* Vat iss it? If we don't hang to-ge-th-er right



*p* If now to - geth - er,

*p* If now to - geth - er,



*colla voce* *a tempo* *mf*



H. *f* A - way! now! lock him up! A -  
 A. now, from the start, There's a ver-y good chance of our hanging a - part. He's no  
 P. *f* A - way! now! lock him up!  
 T. *f* A - way! now! lock me up! A -  
 C.P. *f* A - way! now! lock him up!  
 Bow. now, from the start, There's a ver-y good chance of our hanging a - part. He's no  
 Bul. 149. now, from the start, There's a ver-y good chance of our hanging a - part. He's no  
 from the start, There's a ver-y good chance of their hanging a - part. He's a *f*  
 from the start, There's a ver-y good chance of their hanging a - part. He's a *f*  
 from the start, There's a ver-y good chance of their hanging a - part. He's a *f*



H. way! Yes! why lock him up? He is no trai-tor, then why lock him up?

A. *ff* coward!trai-tor! why lock him up? He is no trai-tor, then why lock him up?

P. Why lock him up? He is no trai-tor! then why lock him up?

T. way! Yes! why lock him up? He is no trai-tor! then why lock him up?

C.P. Why lock him up? He is a trai-tor! a - way!lock him up!

Bow. *ff* coward!trai-tor! why lock him up? He is no trai-tor! then why lock him up?

Bul. *ff* Me. coward!trai-tor! why lock him up? He is no trai-tor! then why lock him up?

*p* coward!traitor! now lock him up! Now lock him up! A - way!

*p* coward!traitor! now lock him up! Now lock him up! A - way!

*p*

F

To Page 177

II. *ff* *>*  
The King! The King is here!

A. *ff* *>*  
The King! The King is here!

I. *ff* *>*  
The King! The King is here!

T. *ff* *>*  
The King! The King is here!

C. P. *ff* *>*  
The King! The King is here!

Bow *ff* *>*  
The King! The King is here!

Bul. *ff* *>*  
The King! The King is here!

Me *ff* *>*  
The King! The King is here!

## Allegro moderato.

*ff* *>*  
The King! The King draws near!

*ff* *>*  
The King! The King draws near!

*ff* *>*  
The King! The King draws near!

## Allegro moderato.

*f* (Trumpets on stage.)



137 1/2

Allegro con Spirito.

II. Hur-rah!

A. Hur-rah!

I. Hur-rah!

T. Hur-rah!

C.P. Hur-rah!

How. Hur-rah!

Bul. Hur-rah!

Mc. Hur-rah!

A Herald *f* List! sub-jects all! the

Hur-rah!

Hur-rah!

Allegro con Spirito.

Allegro con Spirito.

*f deciso*

128

ff > >  
H. Hurrah! Hur-rah!

ff > >  
A. Hurrah! Hur-rah!

ff > >  
P. Hurrah! Hur-rah!

ff > >  
T. Hurrah! Hur-rah!

ff > > f  
C.P. Hurrah! Hur-rah! Come! greet your King with heart-y shout and

ff > >  
Bow. Hurrah! Hur-rah!

Herald.  
H. roy-al barge draws near! \_\_\_\_\_

ff > >  
Hur-rah! Hur-rah!

ff > >  
Hur-rah! Hur-rah!

ff > >  
Hur-rah! Hur-rah!

ff f



139

Allegro moderato.

H. With shout and cheer! *f* I

A. With shout and cheer! *f* Shall be paid!

P. With shout and cheer! *f* Shall be paid!

T. With shout and cheer! *f* Shall be paid!

C.P. (to Hilda.) cheer! From you, too, loyal homage shall be paid!

Bow. With shout and cheer! *f* Shall be paid!

Viol. Me. With shout and cheer! *f* Shall be paid!

Allegro moderato.

With shout and cheer! *f* Shall be paid!

With shout and cheer! *f* Shall be paid!

With shout and cheer! *f* Shall be paid!

Allegro moderato.

*ff* *mf* *f*

[illegible]



Allegro a la Marcia.

181

II. *f* arms! To arms! ye brave and true! Let re-vo-lu-tion flame! To

D. V. *f* Daphne. Victorine. It is the song!

A. P. *f* Anita. Praga. It is the song!

T. *f* It is the song!

C. P. *f* It is the song!

How. *f* It is the song!

Bul. M<sup>c</sup>. *f* It is the song!

Allegro a la Marcia.

Other Principals a Chorus. *f*

*f* It is the song!

*f* It is the song!

*f*

Allegro a la Marcia. (♩ = 88)

*f deciso*

*fz*

H. *f* *cresc.*  
arms! To arms! till vic - to - ry Is won in free - dom's

D.  
V.

A.  
P.

T. *p* *cresc.*  
It is the song of re - vo - lu - tion, Trea - son 'tis to

C. B. *p* *cresc.*  
It is the song of re - vo - lu - tion, Trea - son 'tis to

Bow.

Bul.  
Mc. *p* *cresc.*  
It is the song that's Trea - son to

*cresc.*



H. *ff*  
 name! Come, East and West Come, South and North! For

D. *f* *p* *f*  
 In free-doms name! Come all To arms! To arms!

A. *f* *p*  
 In free-doms name! Take care! there's dan-ger near.

T. C.P. *p*  
 sing! Take care! there's dan-ger near.

B. w. *f* *p*  
 In free-doms name! Take care! there's dan-ger near.

Bul. M.C.P. *p*  
 sing! Take care! there's dan-ger near.

*f* *p* *f*  
 In free-dom's name! Come all To arms! To arms!

*f* *p* *f*  
 In free-dom's name! Come all To arms! To arms!

*f* *p* *f*  
 In free-dom's name! Come all To arms! To arms!

*ff*

H. *molto f*  
 brave Red Feath - er leads you forth! To arms!

D. *molto f*  
 V. Red Feath-er leads! To arms! To

A. *f*  
 Be - ware! that song is trea - son here! Be -

T. *f*  
 C.P. Be - ware! that song is trea - son here! Be -

How *f*  
 Be - ware! that song is trea - son here! Be -

Bul. *f*  
 MET. Be - ware! that song is trea - son here! Be -

*molto f*  
 Red Feath-er leads! To arms! To

*molto f*  
 Red Feath-er leads! To arms! To

*molto f*  
 Red Feath-er leads! To arms! To

*molto f*



H. *f* *Con spirito.*  
Fling out the ban-ner! Shout out the stor-y!

D. *V.*  
arms! \_\_\_\_\_

A.  
ware that call to arms!

T. *C.P.*  
ware that call to arms!

Bow  
ware that call to arms!

Bul. *4<sup>th</sup> P.*  
ware that call to arms!

arms! \_\_\_\_\_

arms! \_\_\_\_\_

arms! \_\_\_\_\_

*f* *Con spirito.*

H. *cresc.*  
Stand for the cause, what-e'er be - falls! Then raise high the standard!

D.  
V. *f*  
What-e'er be-falls!

A. *f*  
What-e'er be-falls!

T.  
C.P. *f* Be - ware  
Now vengeance falls! Be - ware! that song is

How. *f*  
Now vengeance falls!

Org.  
M.C.P. *f*  
Now vengeance falls!

What-e'er be-falls!

What-e'er be-falls!

*f*  
What-e'er be-falls!

*fz* *cresc.*  
Rw. \*



H. *ff*  
 Press on to glo - ry! On to the field, the field where du - ty calls!

D. Treason's song!

A. Treason's song!

T. trea - son's sto - ry! Treason's song!

C.P. Treason's song!

Bcw Treason's song!

Bul. Treason's song!

M.F.P. Treason's song!

*pp*  
 'Tis trea - son's song!

*pp*  
 'Tis trea - son's song!

*pp*  
 'Tis trea - son's song!

*ff*

II. *rall.*

D. V. *ff*  
Fling out the banner! Shout out the sto-ry!

A. *ff*  
Fling out the banner! Shout out the sto-ry!  
Fling out the banner! Shout out the sto-ry!

T. C.P. *ff* Crown Prince.  
This may not be!

Bow. *ff*  
Fling out the banner! Shout out the sto-ry!

Bul. VCR *ff*  
Fling out the banner! Shout out the sto-ry!

*ff* *rall.* *mf*  
No! We're as -

*ff* *mf*  
No! We're as -

*ff* *mf*

*largamente* *rall.* *sfz* *mf*




Allegro.

II. 

D.  *f*  She de -

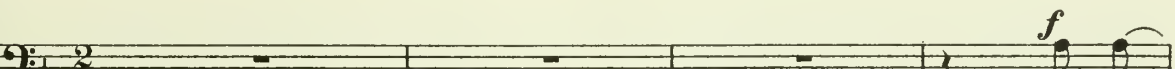

V. 

A.  *f*  She de -

T.  *f*  She de -

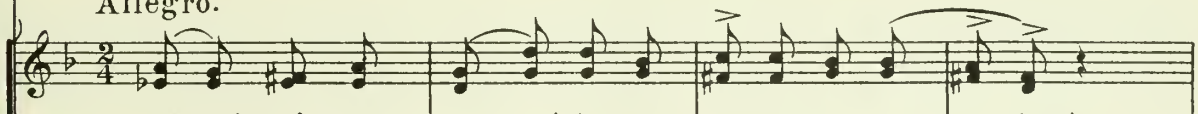
C.P. 


B.cw.  *f*  She de -


Bul.  *f*  She de -

M.C.P. 

Allegro.

 tounded! We're dumb - found-ed! At an in - sult so an - da-cious!

 tounded! We're dumb - found-ed! At an in - sult so an - da-cious!

 tounded! We're dumb - found-ed! At an in - sult so an - da-cious!

Allegro. (♩ = 120)



Handwritten: 140

H.  
I, you de - fy!

D.  
V.  
fies him! She de - cries him! With a dar-ing per - ti - na-cious!

A.  
fies him! She de - cries him! With a dar-ing per - ti - na-cious!

T.  
C.P.  
fies him! She de - cries him! Yes she him de fies! *ah*  
fies me! She de - cries me! Yes she me de - fies! *Ar -*

Bow.  
fies him! She de - cries him! With a dar-ing per - ti - na-cious!

Bul.  
Me P.  
fies him! She de - cries him! With a dar-ing per - ti - na-cious!

*pp* She de - fies! *p* She him de - fies!

*pp* She de - fies! *p* She him de - fies!

*pp* She de - fies! *p* She him de - fies!

Piano accompaniment



*La ha ha ha*

For this of - fence!

For this of - fence!

For this of - fence!

For this of - fence!

*Cruel one, why do you treat me so*

*ff* *f* *Crown P.*

*rest her for high trea-son! This of - fence*

Al -

For this of - fence!

For this of - fence!

For this of - fence!

For this of - fence!

*ff marc.* *sfz* *sfz*

*Ad.* \*

*1118*  
*Madam heart as quick*  
*as your hand*

*When a*

**D.** *ff* Yes! take her hence!

**A.** *ff* Yes! take her hence!

**P.** *ff* Yes! take her hence!

**T.** *ff* What! take her hence?

**C.P.** *ff* *ah yes! know* ~~lows no mer-ey! Damn her! Take her hence!~~ En - ter,

**Bow.** *ff* Yes! take her hence!

**Bul.** *ff* Yes! take her hence!

**MGR.** *ff* Yes! take her hence!

*Retard*

*sfz* *sfz*



maid is hesitating, for fear of love she is waiting

D.  
V.

F.

(Enter Fifine and Milliners.)

*Fifine.*

*ff*

Pleasure first, and du - ty la - ter!

A.  
P.

T.

*ff*

What is

C.P.

men! Se - cure the trai - tor!

*ff*

What is

Bow.

Bul.  
M.C.P.

*ff*

What is

*ff*

What is

*ff*

*Rall. alla voce*

*a tempo*

*mf* *pressando*

H

Allegro con brio. (Tempo di Galop)

D. V. *ff* What is this?

F. & M. *f* *Fifine & Milliners.* What excitement! Why such hurry? Why this

A. P. *ff* What is this?

T. *mf* this? *mf* She has vanish'd!

C. P. *mf* this? what is this? *mf* She has vanish'd!

Pr. Z. *ff* What is this?

Bul. M. & P. *ff* What is this?

Soldiers of the Guard.  
Soprano I. II.

Allegro con brio. (Tempo di Galop)

Tenori. Bassi.

Allegro con brio. (Tempo di Galop)

this?

this?

Allegro con brio. (Tempo di Galop)

*f*

Q. & \*



D. V. *pp* Trick'd him neat-ly!

F. & M. *cresc.* bus-tle, haste and flur-ry? Stop a moment; for our pleasure Let us

A. P. *pp* Trick'd him neat-ly!

T. *p* Her he'll ban-ish! *f* He's

C. P. *p* Her I'll ban-ish! *f* I'm

Pr. Z. Bow. *pp* Trick'd him neat-ly!

Bul. M. P. *pp* Trick'd him neat-ly!

Princess Z. with Sopr. I. *pp*

He's *pp*

He's *pp*

Piano accompaniment for the above vocal parts.

D. V. *p* What a

F&M. trip a mer - ry dance!

A. P. *p* What a

T. foil'd! *p* What a

C.P. foil'd! *p* What a

Pr. Z. Bow. *p* What a

Bul. M&P. *p* What a

a 2. *f* Tempt us

a 2. *f* Turn us not a - side from du - ty!

foil'd! Foil'd com - plete - ly! *pp* Did you see that?

foil'd! Foil'd com - plete - ly! *pp* Did you see that?

*pp* Did you see that?

*pp* Did you see that?



D.  
V.  
blow! And fool'd him

E&M.

A.  
P.  
blow! And fool'd him

T.  
blow! She's gone! She's gone; that's

C.P.  
blow! I can't stand that! She's gone; that's


Pr. Z.  
Bow.  
blow! And fool'd him

Bul.  
McP.  
blow! And fool'd him

not by smiles and beau - ty! Sol - diers brave too oft sur -

She's gone; that's flat! And fool'd him

She's gone; that's flat! And fool'd him



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*rall.*

D. V. flat! She's gone; that's flat!

F. & M. Come and join a mer-ry dance! join the dance! Let

A. P. flat! She's gone; that's flat!

T. flat! I'll have re - venge!

C. P. flat! I'll have re - venge!

Pr. Z. Bow. pat! She's gone; that's flat!

Bul. Mc P. pat! She's gone; that's flat!

*ff* *rall.*

ren-der To de - sires your eyes en - hance; Let us dance! Let

*rall.*

pat! She's gone; that's flat!

pat! She's gone; that's flat!

*ff* *rall.*

*Red.* \*



Tempo di Valse.

*rall. molto*

*a tempo*

*p*

D.  
V.

Laughing! chaffing! What

Princess Z.

Prs.Z.

Fifine & Milliners.

Laughing! chaffing! With your arms

F. & M.

laughter ring out! Mer - ri - ly shout! With your arms

A.  
P.

Laughing! chaffing! Es -

T.

She's es - cap'd and is gone! Es -

C. P.

She's es - cap'd and is gone! Es -

Pr.Z.  
How.

Now let laughter ring out! Dance a -

Bal.  
M. P.

Tempo di Valse.

*rall. molto*

Now let laughter ring out! Dance a -

laughter ring out! Mer - ri - ly shout! With your arms

Tempo di Valse.

*rall. molto*

*a tempo*

Laughin, chaffing Dance a -

*p*

*p*

*p*

Tempo di Valse.

*ff rall. molto*

*a tempo*

*rall.*

D. V. — can this mean?

Prs. Z. — a - round a girl, like this! Noth - ing so

F. & M. — a - round a girl, like this! Noth - ing so

A. P. — cap'd and fled!

T. — cap'd and fled!

C. P. — cap'd and fled!

Pr. Z. Bow. — way like this!

Bul. M. P. — way like this! Just like this

*rall.*

— a - round a girl, like this! Noth - ing so

*rall.*

— way like this! —

— way like this! —

— way like this! Just like this!

*ff*

*marc.*

*rall.*



*a tempo*

D.  
V.  
She's run off all a - lone? Yes! she has

Prs. Z.  
calms Soldiers' a - larms! Danc - ing with a pret - ty

F. & M.  
calms Soldiers' a - larms! Danc - ing with a pret - ty

A.  
P.  
She's run off a - lone! None knows how

T.  
She's run off all a - lone! None knows how

C. P.  
She's run off all a - lone! None knows how

Pr. Z.  
Bow.  
Danc - ing! oh! 'tis

Bul.  
M<sup>c</sup> P.  
She's run off all a - lone, Danc - ing! oh! 'tis

*a tempo*

calms Sol - diers' a - larms Danc - ing with a pret - ty

*a tempo*

So calms, a - larms, Danc - ing! oh! 'tis

Danc - ing! oh! 'tis

*a tempo*

*cresc.*

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ff *rall.* *a tempo*

D.  
V.  
run and fled! Mad - ly we swing, Glad - ly we sing!

Prs. Z.  
girl is bliss. Mad - ly we swing, Glad - ly we sing!

F. & M.  
girl is bliss. Mad - ly we swing, Glad - ly we sing!

A.  
P.  
led! Mad - ly we swing, Glad - ly we sing!

T.  
led! She must be sought! She must be caught!

C. P.  
led! She must be sought! She must be caught!

Pr. Z.  
Bow.  
bliss.

Bul.  
McP.  
bliss. Oh 'tis bliss. Mad - ly we swing, Glad - ly we sing!

*rall.* *a tempo*

girl is bliss. Mad - ly we swing, Glad - ly we sing!

*ff* *rall.* *a tempo*

bliss. Mad - ly we swing, Glad - ly we sing!

bliss.

Oh! 'tis bliss! Mad - ly we swing, Glad - ly we sing!

*marc.* *rall.* *a tempo*

*molto f*



*cresc.*  
a 2

*molto f*

D.  
V.  
No chance we'll miss. Such cir-cum -

Prs.Z.  
Waltz di-vine — no sol-diers true would miss. Such cir-cum -

F.&M.  
Waltz di-vine — no sol-diers true would miss. Such cir-cum -

A.  
P.  
Waltz divine, who can miss? Cir - cum -

T.  
No chance we'll miss. Such cir-cum -

C.P.  
No chance we'll miss. Cir - cum -

Pr.Z.  
Bow.  
Waltz di - vine, di - vine! Nev-er miss! Cir - cum -

Bul.  
Me P.  
Waltz di - vine, di - vine! Nev-er miss! Cir - cum -

*molto f*

Waltz di-vine — no sol-diers true would miss. Such cir-cum -

Nev-er miss! Cir - cum -

*mf cresc.* *ff* *mf*

Waltz di - vine, di - vine! Nev-er miss! Cir-cum -

*mf cresc.* *ff* *mf*

Waltz di - vine, di - vine! Nev-er miss! Cir-cum -

*mf cresc.* *ff* *mf*

*cresc.* *molto f*

Re. \* Re. \* Re. \*

D.  
V.  
stances Tend to ro - mance; And the chanc - es Are, they

Prs.Z.  
stances Tend to ro - mance; And the chanc - es Are, they

F.&M.  
stances Tend to ro - mance; And the chanc - es Are, they

A.  
P.  
stances help ro - mance; And the chanc - es Are, they

T.  
stances Tend to ro - mance; Take no chanc - es! Nev - er

C.P.  
stanc - es Tend to ro - mance; Take no chanc - es! Nev - er

Pr.Z.  
Bow.  
stanc - es Tend to ro - mance; And the chanc - es Are, they

Bul.  
MeP.  
stanc - es help ro - mance; And the chanc - es Are, they

stances Tend to ro - mance;  
stanc - es Tend to ro - mance; And the chanc - es Are, they

stanc - es help ro - mance.

stance - es help ro - mance. Ah! they

stance - es help ro - mance. Ah! they



Allegro molto agitato.

Handwritten: 12, To it, 209, 161

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D.  
V. *ff* kiss. What sound a - far Affrights our

Prs. Z. *ff* kiss. What sound a - far Affrights our

F. & M. *ff* kiss. What sound a - far Affrights our

A.  
P. *ff* kiss. What sound a - far Affrights our

T. *ff* kiss. What sound a - far Affrights our

C. P. *ff* miss. What sound a - far Affrights our

Pr. Z.  
Bow. *ff* kiss. What sound a - far Affrights our

Bul.  
M<sup>c</sup> P. *ff* kiss. What sound a - far Affrights our

Allegro molto agitato.

*ff* kiss. What sound a - far Af - frights our souls?

(the rolling of distant thunder is heard)

*ff* kiss. What sound a - far Af - frights our souls?

*ff* kiss. What sound a - far Af - frights our souls?

Allegro molto agitato.

*ff*

marcato il Basso

D. V. *cresc.*  
 souls? Crash - - ing a - far!  
 Prs. Z.  
 souls? Crash - - ing a - far!  
 F. & M.  
 The flashand crash! The distant thun - der  
 A. P.  
 The flashand crash! The distant thun - der  
 T.  
 souls? Crash - - ing a - far!  
 C. P.  
 souls? Crash - - ing a - far!  
 Pr. Z. Bow.  
 The flashing! The crashing! The thunder, the thunder  
 Bul. M. P.  
 souls? Crash - - ing *cresc.* a - far! The  
 The flashing! The crashing! The dist-ant jar of thunder  
 The flashing! The crashing! *cresc.* The dist-ant jar of thunder  
 The flashing! The crashing! The dist-ant jar of thunder  
*cresc.*  
*f*



D. V. The dist-ant jar of thunder rolls! The storm draws

Prs. Z. The dist-ant jar of thunder rolls! The storm draws

F. & M. rolls! the might-y thunder rolls! The storm draws

A. P. rolls! the might-y thunder rolls! The storm draws

T. The dist-ant jar of thunder rolls! The storm draws

C. P. The dist-ant jar of thunder rolls! The storm draws

Pr. Z. Bow. rolls! the might-y thunder rolls! The storm draws

Bul. M. P. thun - der rolls the thunder rolls! The storm draws

rolls!

Soldiers with Chorus.

*molto f e marc Pressando*

rolls! The storm draws near!

rolls! The storm draws near!

*molto f e marc. Pressando*

molto f e marc. Pressando

D.  
V.  
near! It's warn-ing hear!

Prs. Z.  
near! It's warn-ing hear!

F. & M.  
near! It's warn-ing hear!

A.  
P.  
near! It's warn-ing hear!

T.  
near! It's warn-ing hear!

C. P.  
near! It's warn-ing hear!

Pr. Z.  
Bow.  
near! It's warn-ing hear!

Bul.  
M. P.  
near! It's warn-ing hear!

*stentato*

It's warn-ing hear! It's fu - ry fear!

It's warn-ing hear! It's fu - ry fear!

It's fu - ry fear!



Allegro. come Ma

 $f \geq$ 

Fling out the banner! Shout out the sto-ry!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he!                    'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he!

'Tis he!

Allegro. come Ima

mf

mf

Daphne.  
*cresc. molto*

*Adagio*

Enough arrest. L

tutti



D.  
Press on to glo - ry! On to the field where du - ty

V.  
Press on to glo - ry! On to the field where du - ty

1. Z.  
Press on to glo - ry! On to the field where du - ty

F.  
Press on to glo - ry! On to the field where du - ty

A.  
P.  
With sword and shield! Nor ev - er yield While

T.  
With sword and shield! Nor ev - er yield While

J.  
With sword and shield! Nor ev - er yield While

Pr.  
B.  
With sword and shield! Nor ev - er yield While

Bul  
McP  
With sword and shield! On! where du - ty

Press on to glo - ry! On to the field where du - ty

Press on to glo - ry! On to the field where du - ty

Press on to glo - ry! On to the field where du - ty

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*pressando molto*

calls! With sword and shield! On to the

calls! On to the field! And nev - er yield!

calls! To the field! Sword and shield! Nev - er yield! To the

calls! To the field! Sword and shield! Nev - er yield! To the

du - - - ty, du - - - ty

du - - - ty, du - - - ty

du - - - ty, du - - - ty

du - - - ty calls! Nev - er yield! To the

calls! To the field! Sword and shield! Nev - er yield! To the

*pressando molto*

calls! To the field! Sword and shield! Nev er yield! To the

calls! To the field! Sword and shield! Nev er yield! To the

*pressando molto*



*poco rall.* *fff* *a tempo*

D. field where du - ty calls! A - way!

V. On where du - ty calls! A - way!

P.Z. field where du - ty calls! A - way!

F. field where du - ty calls! A - way!

A. P. calls, where du - ty calls! A - way!

T. calls, where du - ty calls! A - way!

C.P. calls, where du - ty calls! A - way!

Pr. B. field where du - ty calls! A - way!

Bul. field where du - ty calls! A - way!

McP. field where du - ty calls! A - way!

*poco rall.* *fff* *a tempo*

field where du - ty calls! A - way!

field where du - ty calls! A - way!

field where du - ty calls! A - way!

*poco rall.* *fff* *a tempo* *marc molto*

*cresc.*

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# Red Feather. Prelude and Opening Chorus.

Nº 10.

Act II.

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

*Allegro commodo.*

Piano. *mf poco misterioso*

*poco rall.* Curtain. *sf* (a bell strikes) *sf* *sf*

Chorus.

Sopr. I. II.

Tenori. *marc. ma semplice*

Four is the hour and in se - cret we've planned -

Bassi. *f*

*marc.*

*Legato ma ben marcato la misura*

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Schemes that will not bear light, not bear light. — Dark - ly con -

*cresc.*

spir - ing we all take a hand, — Set - ting a bad world right. —

*dim.*

*f marc. cresc.*  
a 2.  
We are a mer - ry and vil - lain - ous band, — Wick - ed for  
We are a mer - ry and vil - lain - ous band, — Wick - ed for

*f marc. cresc.*

*dim.*

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Allegro più vivo.

sheer de - light, *marc. e giocoso*  
sheer de - light, We are con-spir-a-tors,

Allegro più vivo.

Plan - ning a plot. *cresc.* Don't dare to peer at us, Sly - ly to leer at us;

We're dark con-spir-a-tors, *sfz* Don't think we're not! *cresc.* If you should jeer at us,



Look too aus - tere at us, Ven - ture to sneer at us,

The first system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment in G major. The vocal line begins with a forte (*sfz*) dynamic and a crescendo hairpin. The piano accompaniment also starts with a forte (*sfz*) dynamic. The lyrics are "Look too aus - tere at us, Ven - ture to sneer at us,".

Turn a deaf ear at us, Shoot some - thing queer at us,

The second system of the musical score, measures 5-8. The vocal line includes the instruction *accel.* (accelerando) at the start of measure 7. The piano accompaniment also includes the instruction *accel.* at the start of measure 7. The lyrics are "Turn a deaf ear at us, Shoot some - thing queer at us,".

Or dan - ger steer at us, Your lot Is not Worth aught, If you're

The third system of the musical score, measures 9-12. The vocal line includes the instructions *cresc. molto* (crescendo molto) at the start of measure 10 and *ff marc.* (fortissimo marcato) at the start of measure 12. The piano accompaniment also includes the instructions *cresc. molto* at the start of measure 10 and *ff marc.* at the start of measure 12. The lyrics are "Or dan - ger steer at us, Your lot Is not Worth aught, If you're".

caught; Mer - ry conspir-a-tors we. Tho' we should be in

*poco rall.* *mf*

In se-cret session here we sit, bed, But that dis -

A price up - on our head;

turbs us not a whit, Our vil - lain -

For, as be - fore we've said, *cresc.*

*cresc.*



First system of the musical score. It consists of two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature has one sharp (F#). The vocal line begins with the lyrics "y is full of wit," followed by a long note. The piano accompaniment provides a steady bass line. The second measure of the system contains the lyrics "We're wick - ed, we're wick-ed for the joke of".

y is full of wit,  
We're wick - ed, we're wick-ed for the joke of

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has the lyrics "it. Tho' it may ap-pear dis - loy - al" and "To blow up a per - son". The piano accompaniment continues with a steady bass line. The key signature remains one sharp.

it. Tho' it may ap-pear dis - loy - al  
To blow up a per - son

Third system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "roy - al, we - make, we make the most of it." and "roy - al, we - make, we make the most of it." The piano accompaniment continues with a steady bass line. The key signature changes to two sharps (F# and C#) in the final measure. The system concludes with a double bar line. The key signature remains two sharps.

roy - al, we - make, we make the most of it.  
roy - al, we - make, we make the most of it.

## Allegro con spirito.

Then sing "hey!" Bold con-spir-a - tors at play; Mer - ri-ment's An

Then sing

## Allegro con spirito.

el - e - ment In ev - 'ry-thing we do and say. Then sing "hey!"

"hey!" Bold things do and say, Then sing "hey!"

Bold con-spir - a - tors at play; Mer - ri - ment's An el - e - ment In

Bold con-spir - a - tors at play; Mer - ri - ment's An el - e - ment In

Bold con-spir - a - tors at play; Mer - ri - ment's An el - e - ment In

Bold con-spir - a - tors at play; Mer - ri - ment's An el - e - ment In



*cresc.* all we say,

ev - 'ry - thing we do and say, In ev - 'ry - thing we do and say; For

ev - 'ry - thing we do and say, In ev - 'ry - thing we do and say; For

*cresc.*

*ff marc.*

we are con-spir - a - tors, If you should jeer at us, Look too aus-tere at us,

we are con-spir - a - tors, If you should jeer at us, Look too aus-tere at us,

*ff marc.*

*marc. cresc. poco rall.*

Ven-ture to sneer at us, Your lot Is not Worth aught, If you're caught.

Ven-ture to sneer at us, Your lot Is not Worth aught, If you're caught.

*marc. cresc. colle voci*

Più mosso. Tempo di Galop.

Mer-ry con-spir-a-tors we.

Mer-ry con-spir-a-tors we.

This block contains the first system of the musical score. It features two vocal staves (soprano and alto) and a piano accompaniment staff. The vocal parts have the lyrics "Mer-ry con-spir-a-tors we." The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Più mosso. Tempo di Galop.

This block contains the piano accompaniment for the second system. It features a right hand with a melodic line and a left hand with a rhythmic pattern of eighth and sixteenth notes.

This block contains three empty musical staves, likely for a second set of vocal parts or a different instrument.

This block contains the piano accompaniment for the third system. It features a right hand with a melodic line and a left hand with a rhythmic pattern of eighth and sixteenth notes.

*cresc. molto*

Mer-ri-ment's An el-e-ment, For

Mer-ri-ment's An el-e-ment, For

This block contains the fourth system of the musical score. It features two vocal staves and a piano accompaniment staff. The vocal parts have the lyrics "Mer-ri-ment's An el-e-ment, For". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The tempo marking "cresc. molto" is present above the first vocal staff.

*cresc. molto*

This block contains the piano accompaniment for the fifth system. It features a right hand with a melodic line and a left hand with a rhythmic pattern of eighth and sixteenth notes. The tempo marking "cresc. molto" is present above the first vocal staff.



*ff*

we are con-spir-a-tors, Don't dare to peer at us, Sly-ly to leer at us,  
we are con-spir-a-tors, Don't dare to peer at us, Sly-ly to leer at us,

Turn a deaf ear at us; Bad con-spir-a-tors are we.  
Turn a deaf ear at us; Bad con-spir-a-tors are we.

*sf* *sf*

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Legend.

## "The Humorous Ghost."

Nº II.

M<sup>c</sup> Pitrick and Chorus.Lyrics by  
CHAS. EMERSON COOK.Music by  
REGINALD de KOVEN.

Allegro assai con spirito.

M<sup>c</sup> Pitrick.

Soprano I &amp; II.

Tenor I &amp; II.

Bass I &amp; II.

Chorus.

Piano.

Allegro assai con spirito. (♩ = 112)

*mf* A ghost lived in a cas - tle old, Ec -  
night up sprang the but - ler's wife, (Of  
mid - night, near a dark re - cess, She

*pp* la - la! la - la! la - la! la - la! la - la! la - la!

*pp*

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*cresc.*

cen - tric and er - rat - ic. He'd wan - der 'round, on  
dis - po - si - tion mul - ish); "I'll vol - un - teer," she  
crouch'd in ter - ror hum - ble; She heard the wine - room

*cresc.*

la - la! la - la! la - la! la - la! la - la! la - la!

*cresc.*

*cresc.*

dark - est nights, From cel - lar up to at - tic. And  
bold - ly said "To end his hu - mor ghoul - ish. Of  
door shut tight, She heard a deep, low grum - ble. And

la - la! la - la! la - la! la - la! la - la - la!

*poco meno*

none could tell what ev - er made This ghast - ly, grim and  
all am - bi - tions I'd like most To meet a real good -  
next the ghost, Ah, me! Ah, woe! Up - on the top stair

*poco meno*

what ev - er made This grim, grim and  
Ah, I'd like most, To meet a good  
me! Ah, woe! Up - on top stair

*f* *p*

None knew what ev - er made This grim, grim and  
Am - bi - tions I'd like most, To meet a good  
The ghost, Ah, me! Ah, woe! Up - on top stair

*f* *p*

*poco meno*

*ff*

grue - some shade Walk with a limp that well be - trayed A ten - den - cy,  
na - tured ghost, For, I don't hes - i - tate to boast, I'd make him look,  
caught his toe And down - ward, to the floor be - low, He took a dread,

*ff*

grue - some shade Walk with a limp that well be - trayed A  
na - tured ghost, For, I don't hes - i - tate to boast, I'd  
caught his toe And downward, to the floor be - low, He

*ff*

grue - some shade Walk with a limp that well be - trayed A  
na - tured ghost, For, I don't hes - i - tate to boast, I'd  
caught his toe And downward, to the floor be - low, He

*f*



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*f*  
A ten - den - cy rheu - mat - ic. His  
I'd make him look quite fool - ish. For  
He took a dread - ful tum - ble! When

*ff* *pp*  
ten - den - cy, make him look, La! la - la! la - la! la - la - la! His No Caught

*ff* *pp*  
tên - den - cy, make him look, La! la - la! la - la! la - la - la! His No Caught

*ff* *pp*

*ff* *dim.*

stick would click up - on the stair, From ser - vants' hall to  
oth - er - wise we'll nev - er have A chance in the here -  
then she caught him by the neck, As if his laugh to

From ser - vants' -  
In here - af -  
To choke his

la - la - la! His No Caught stick would click have La! la - la! la - la!  
by the neck

stick chance would click have La! la - la! la - la!  
by the neck

La La La La La La

*marc.*

*a poco cresc.*

raf - ter; And Oh! 'twould turn your hair to white To  
 af - ter. While he is here we're all ac - cursed, So  
 throt - tle, She cried: "Oh! dear! no ghoul is he! This

hall  
 ter  
 laugh

*p* *p* *p*  
 la - la! la - la! la - la! la - la! la - la!  
 la - la! la - la! la - la! la - la! la - la!  
 la! la! la - la! la - la! la! la!

*a poco cresc.*

hear him, at the top - most flight, Shriek loud - ly, at the  
 I might just as well go first, Com - mand him, tho' he  
 fat old ghost be - longs to me; And all the spir - its

*cresc.* *cresc.* *cresc.*  
 la - la! la - la! la - la! la - la! la - la! la - la!  
 la - la! la - la! la - la! la - la! la - la! la - la!  
 la - la! la - la! la! la! la - la! la - la!

*f*



dead of night, With ghost - ly, ghoul - ish laugh - ter: Ha -  
do his worst, To cease his mid - night laugh - ter: Ha -  
that I see Are corked up in that bot - tle." "Ha -

la - la - la! With ghost - ly, ghoul - ish laugh - ter,  
To cease his mid - night laugh - ter,  
Are corked up in that bot - tle;

la - la - la! With ghost - ly, ghoul - ish laugh - ter,  
To cease his mid - night laugh - ter,  
Are corked up in that bot - tle;

*ff*

*marc. molto*

ha! Ha - ha! From cel - lar up to raf - ter! You'd  
ha! Ha - ha! The ghost - ly ech - o chaffed her. She  
ha! you see?" By his own wife was throt - tled. No

Ha - ha! Ha - ha! From cel - lar up to raf - ter!  
Ha - ha! Ha - ha! The ghost - ly ech - o chaffed her.  
The but - ler he By his own wife was throt - tled.

*ff* *pp* *ff* *p* *ff*

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*marc.*

shiv - er till To hear his ghost - ly  
quaked with fear, His ghost - ly, ghoul - ish  
more this most, Steals wine his mas - ter

*ff* With fear you'd chill,  
Just then to hear La - la - la! la - la!  
Dis - hon - est ghost,

*ff* With fear you'd chill,  
Just then to hear: La - la - la! la - la!  
Dis - hon - est ghost,

*marc.*

*dim. poco rall.*

laugh - ter. Ha - ha! Ha - ha! He - he!  
laugh - ter. Ha - ha! Ha - ha! He - he!  
bot - tled.

*ff* *rall. e dim.*  
la - la! Ha - ha! Ha - ha! He - he!  
la - la! *ff* *p* Ha - ha! Ha - ha! He - he!  
la - la! *ff* *p* Ha - ha! Ha - ha! He - he!

*ff* *rall. e dim.*



2<sup>d</sup> Encore

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Tempo de Valse, Giocososo.

*mf*

Ha - ha - ha -

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha - ha - ha! and He - he! Ha!

Tempo de Valse, Giocososo.

*mf*

ha!" laugh'd the ghost: in his glee, With "Ha - ha - ha - ha!" and a

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha! Ha - ha! Ha - ha - ha! laugh'd the

Ha! Ha! Ha - ha - ha! Ha!

fre-quent "He - He!" This mer - ri - ment ghast-ly, Di - vert-ed him

Ha - ha! Ha - ha! Ha - ha - ha - ha - ha! Ha - ha!

ghost in glee He laugh'd ha ha! He laugh'd he -

he - he - he! Ha - ha! Ha - ha - - - ha! he -

*cresc.*

vast-ly; He laugh'd: Ha - ha - ha! He - he - he! A

ha! He laugh'd: Ho - ho - ho! He - he - he!

he! He laugh'd: Ho - ho - ho! He - he - he!

He!

*ff marc.* *poco rall.* *ff* *poco rall.* *ff* *poco rall.*



*a tempo*

hu - mor - ous spec - tre was he.

*a tempo*

ha - ha! ha - ha! ha - ha! ha - ha! ha - ha!

*a tempo*

ha - ha! ha - ha! ha - ha! ha - ha! ha - ha!

*p a tempo* *ff*

Ha! ha! ha! A hu - mo - rous

*a tempo*

1. & 2.

Tempo I.

*D. S. Last Verse*

One he

At

ha - ha! ha!

ha - ha! ha!

ha - ha! ha!

ha! la - la - la - la - la - la - la!

ha! A

spec - tre was he.

*p*

*D. S.*

Tempo I.

*p*

*D. S.*

*dim.*

A hu - mo - rous spectre was

ha - ha! He - he - he!

ha - ha! He - he - he!

hu - mor - ous spectre was he.

*dim.*

*poco accell.*

*ff*

he! Ha - ha - ha! Ha - ha! He - he!

*pp* *poco accell.* *f* *ff*

Ha - ha - ha - ha - ha! He - he!

*pp* *f* *ff*

Ha - ha - ha - ha - ha! He - he!

*pp* *f* *ff*

*poco accell.*

*pp* *ff*



No 12.

Entrance and Song.  
"The Merry Cavalier."

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Lyrics by  
CHAS. EMERSON COOK.

Hilda.

Music by  
REGINALD de KOVEN.

Allegro con Spirito.

Piano.

*pp marc.*

*poco a poco cresc.*

*mf* *f* *cresc. molto*

Hilda.

*f marc.*

Now hold! Red Feather! Red Feather! O'er the mountain and o-ver the

*ff* *f marc. il movimento*

heather— Then come, my men we care—not wheth-er Win or fall, 'tis

*cresc. con spirito*

*cresc. con spirito*

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*cresc. molto* *poco allarg.* *ff*

all to - geth - er! Stand side by side, nev-er mat-ter the weather, With

*cresc. molto* *ff colla voce*

*a tempo* *f Animando*

gal-lant Red Feather come ride! Com - rades 'tis I! Why these

*animando poco string.*

*f*

Red. \*

swords? What is brewing? Do trai-tors or friends greet me here?

*cresc.*

Chased by a spy, I es - caped him, pur-su-ing. Your lead-er, Red Feather! why

*cresc.*



H. *fear?* — *a 2 marc.* Then good

A. Anita. *ff*

Bag. Bagstock. We are loy - al and true, at com - mand.

M.P. M<sup>o</sup> Pitrick. *ff*

Bul. Bulverstrauss. We are loy - al and true, at com - mand.

*ff marc.*

Red. \*

H. cheer I sing you, brave band! I met on the road a

A. Bag. Sing good cheer!

M.P. Sing good cheer!

Bul. Sing good cheer!

*colla voce*

H. *mf rall.* ca - va - lier, Who told me his tale Give ear!

A. Bag.

M.P.

Bul.

*mf rall. f*

# "THE MERRY CAVALIER"

Allegro moderato.

Hilda.

*mf a tempo*

A mer - ry ca - va - lier rode  
mer - ry ca - va - lier went  
mer - ry ca - va - lier still

Your tale we'll hear!

Allegro moderato.

*a tempo*

*mf accel.*

*rall.*

*mf leggiero*

out one day, And sighed: "Ah! woe is me!" Sing  
rid - ing on; And cried: "Who's this I see?" Sing  
rode a - long And said: "Who may this be?" Sing

hey! for the ca - va - lier! Sing hey! for the ca - va -  
hey! for the ca - va - lier! Sing hey! for the ca - va -  
hey! for the ca - va - lier! Sing hey! for the ca - va -

*p colla voce*

Chorus



*Hilda Solo*

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*a tempo*

lie! ——— For the King hath ta'en my lands a - way, Tra-la! So a  
 lie! ——— "Pri-thee, sir, of trag-ic mien and wan, Tra-la! What  
 lie! ——— For he heard a - far a maid-en's song, Tra-la! "'Tis the

*poco placido*

ban - dit bold I'll be. ——— Sing hey! for the ca - va -  
 may I steal from thee?" ——— Sing hey! for the ca - va -  
 bank - er's child," quoth he: ——— Sing hey! for the ca - va -

lie! ——— Sing hey! for the ca - va - lie! ——— A  
 lie! ——— Sing hey! for the ca - va - lie! ——— "Im  
 lie! ——— Sing hey! for the ca - va - lie! ——— As

*animando e cresc.*

no - ly Bish - op first came past; Quoth he: "Good Fa - ther  
but a play-wright, on the\_ road, With man - u - scripts a  
she tripped on, so fine - ly - dressed, He cried: "The jew - els

*animando e cresc.*

not so\_ fast! The church hath too much wealth a - massed; Quoth  
heav - y\_ load. The ca - va - lier his charg - er\_ slowed, With  
you've pos - sessed Are ma - ny; so pray choose the\_ best!" He

*più placido**poco rall.*

he: "Good Fa - ther not so fast! Come, hand your purse to  
man - u - scripts a heav - y load, Cried: "Give your wealth to  
cried: "The best that you've pos - sessed Come! give it\_ quick to

*piu placido* *colla voce*



H. Anita *rall.*  
A. We hear! go on!

me"  
me!"  
me"

*fz* *f accel.* *rall.*

H. Hilda *f con spirito*

"Throw up your hands! Heed my de-mands! A ban - dit that none with -  
"Throw up your hands! Heed my de-mands! A ban - dit that none with -  
"Throw up your hands! Heed my de-mands! A ban - dit that none with -

*f*

H. *poco rit.*

stands! — And if of gold you have no store, Your rich - est trea - sure  
stands! — And if of gold you have no store, Your rich - est trea - sure  
stands! — And if of gold you have no store, Your rich - est trea - sure

*mf* *poco rit.*

*a tempo cresc.*

H. then give o'er!" Said the Bish-op: "Tra-la-la-la-la-la!" With a  
 then give o'er!" Said the playwright: "Tra-la-la-la-la-la!" With a  
 then give o'er!" Said the maid-en: "Tra-la-la-la-la-la!" With a

*a tempo*

*ff pressando rit.*

H. solemn "Tra-la-la-la-la-la!" "My pray'rs, good thief, should fit your needs, -  
 tragic "Tra-la-la-la-la-la!" "Your life, poor thief, is far from gay, -  
 winning "Tra-la-la-la-la-la!" She toss'd her head, this pret-ty miss, -

*colla voce rit.*

*a tempo giocoso*

H. Tra-la-la-la-la-la-la-la-la-la-la! Tra-la-la-la-la-la-la-la-  
 Tra-la-la-la-la-la-la-la-la-la-la! Tra-la-la-la-la-la-la-la-  
 Tra-la-la-la-la-la-la-la-la-la-la! Tra-la-la-la-la-la-la-la-

*a tempo*



II. *accel.* *rit.*

la - la - la! My pray'rs, good thief, should fit your needs;" Then  
 la - la - la! Your life, poor thief, is far from gay;" Then  
 la - la - la! She toss'd her head, this pret - ty miss, And

*rit.*

1. 2. *rall.* *rall.*

gave the bandit bold his beads. 2. The  
 gave the bandit bold his play. 3. The.

A. Anita *rall.*  
 B. Bowler

M.C.P. *rall.*  
 B. Bulver. A pretty song!

*rall.* *rall.*

3. *rall.*

gave the ban - dit bold a kiss. For the

*rall.*

*a tempo*

mer - ry Ca - va - lier! For the mer - ry Ca - va - lier! sing hey! —

*a tempo*

*Original score for piano & voice*

Duet.

"The Tale of the High Born Rooster."

Fifine, Bulverstrauss and Chorus.

Nº 14.

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

Allegro commodo. ( $\text{♩} = 104$ )

Voice.

Piano.

*f deciso*

*ff*

*fifine*  
Anita.

A. 1. A roos-ter bold, of plat-ed gold, High  
woe be-tide ex-alt-ed pride! The

on an old church stee-ple,-  
fick-le breeze that turned him,-Bulver. *f*

3rd Verse; Chorus with Bulverstrauss.

Oh! Cock-a-doo-dle - Doo!

*f*

*p*

*Ped.*



A. *cresc.*

Looked down with vain and cold dis-dain On all the town and  
Had o-ver-heard this cru-el word, And ev-er af-ter

B.

*cresc.*

\*

A. *mf*

peo-ple.- He  
spurned him. She

B. *f*

Oh Cock-a-doo-dle - Doo!

Sopr. I. II.

Chorus.  
Tenor. Bass.

*f* Cock-a-doo-dle - doo!

*mf*

A.

said: "Tis clear, my stand-ing here Puts them so far be-low me, I  
said: "Whose wealth lies in him-self Is not for me to mar-ry," Then

*poco rall.*

A. can't al - low my - self to bow, Lest they might wish to know me." Just  
blew a vast cy - clon - ic blast, Passed on, and would not tar - ry. He

*rall.*

*f a tempo*

A. then the breeze came thro' the trees; He swung a - round to meet her. And  
watched in vain for her a - gain; Dull, tar - nished grew each feath - er Till,

*f a tempo*

A. there a - bove he sang of love, And there a - bove he sang of love, Ah!  
as was just, he died of rust, Till, as was just, he died of rust, Brought

*p rall.* *molto rall.*

A. nev - er song was sweet - er.  
on by rain - y weath - er.

B. Ah! nev - er song was sweet - er.  
Brought on by rain - y weath - er.

Ah! nev - er song was sweet - er.  
Brought on by rain - y weath - er.

*p rall.* *colla voce* *pp*



2nd Volta al Coda *f a tempo con spirito*

A. *pp* So the roos-ter bold sang "Cock-a-doo-dle-doo!" And

B.

Ah me!

Ah me!

*al Coda*

*f marc.*

A. "Cock - a - doo - dle - doo" sang he; "For I tell you now That I

B.

A. can't al - low An - y or - di - na - ry peo - ple Who don't

B. *cresc.*

A. live up - on a stee - ple To have an - y - thing to do with me." *ff*

B.

Chorus.

*So a 2. ff*

*So a 2. ff*

*ff*

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2<sup>d</sup> Verse

B. "Cock-a-doo-dle-doo!" said he: *f* 2. Each day a sen-ti-

"Cock-a-doo-dle-doo!" said he:

*sfz* *sfz* *mf*

A. *f* Oh! Cock-a-doo-die-

B. men-tal hen, When from the coop they loosed her, -

*f*

A. doo!

B. Would look with fire of fond de-sire Up to that gold-en

*p*



A. *f* *>* Oh! Cock - a - doo - dle - doo!

B. rooster. *mf* She

Chorus. *f* Cock - a - doo - dle - doo! *f* *mf*

*f* *mf*

B. sighed and prayed: "Could I per - suade That no - ble fowl to love me, I'd

3. *poco rall.* give my life to be the wife Of one so far a - bove me." He *rall.*

A. *a tempo*  
He

B. *mf*  
on - ly laughed and called her daft; Re marked: "Your ac - tions sick - en;"

*mf a tempo*

A. *f cresc.*  
ne'er was born to look up - on

B. "I ne'er was born to look up - on A

*f cresc.*

A. *p rall. molto*  
A com - mon gar - den chick - en.

B. *p rall.*  
com - mon gar - den chick - en."

Chorus.

A. *p rall. molto*  
A com - mon gar - den chick - en.

B. *p*  
*rall. molto*  
*pp*



*a tempo con spirito.*

A. *Ah me!*

B. *f* And the no-ble bird crowd "Cock-a-doo-dle-doo," And

*Ah me!*

*a tempo con spirito.*

*f marc.*

B. "Cock-a-doo-dle-doo!" crowd he; For he said as he laughed: "You are

*stff.*

B. *cresc.* real-ly daft! The no-tion makes me sick-en, That a

*cresc.*

B. com - mon gar - den chick - en Could have an - y - thing to do with

A. Oh! "Cock - a - doo - dle - doo!" said he: *3rd Verse. Now*

B. me."

A. Oh! "Cock - a - doo - dle - doo!" said he:

B. Oh! "Cock - a - doo - dle - doo!" said he:

Coda. *a tempo con spirito*

A. Ah me! The roost - er vain sang "Cock - a - doo - dle - doo!" This

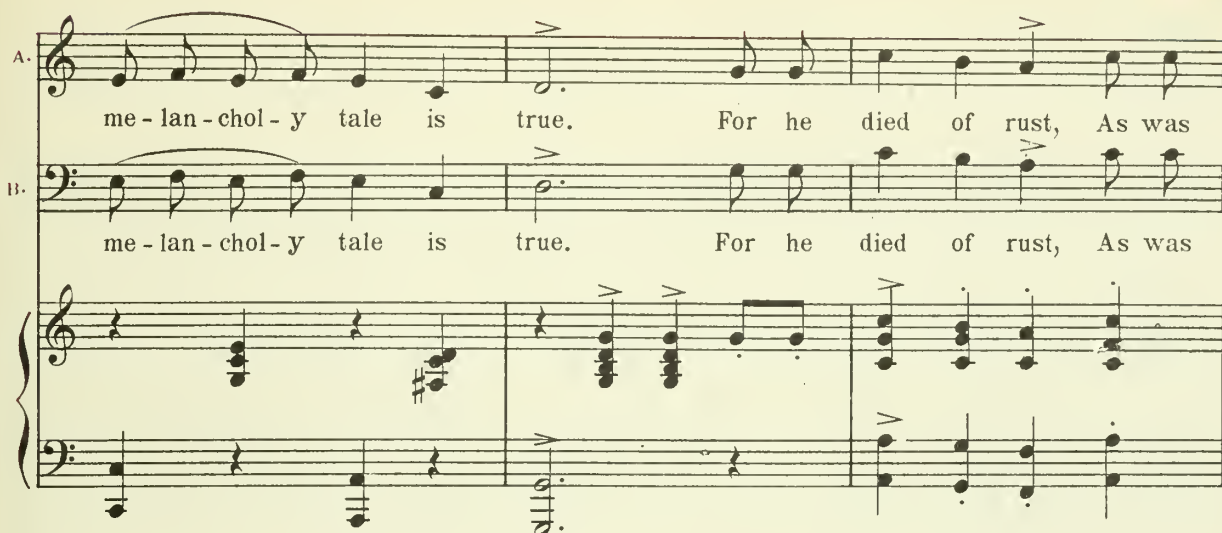
B. Ah me! The roost - er vain sang "Cock - a - doo - dle - doo!" This

Coda. *a tempo con spirito*

*f marc*



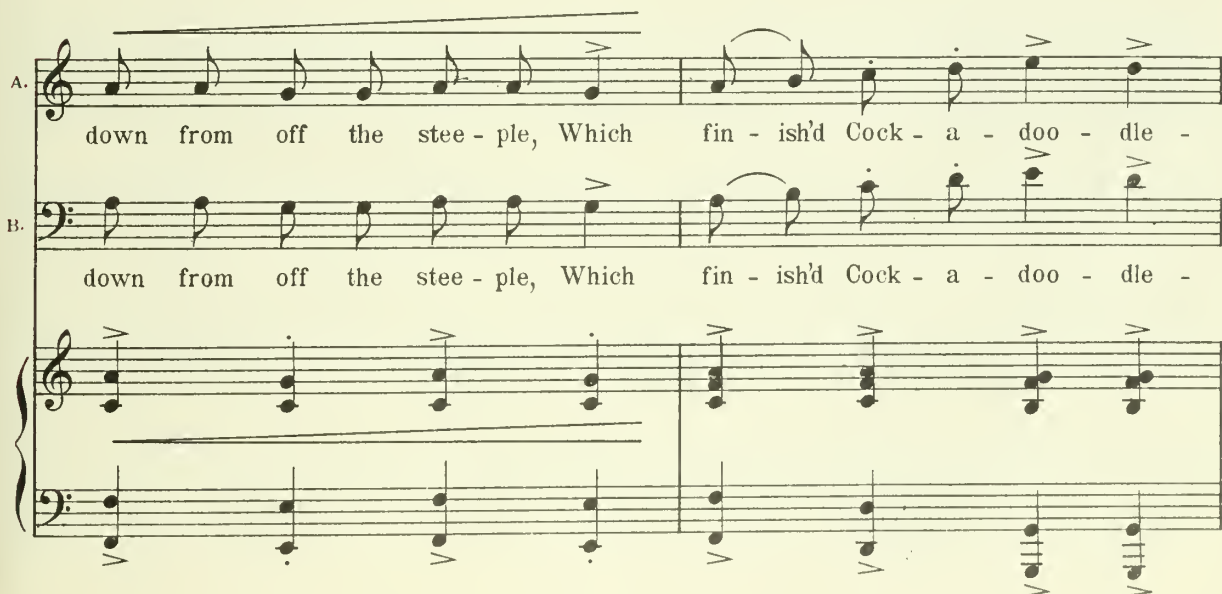
A. me - lan - chol - y tale is true. For he died of rust, As was  
B. me - lan - chol - y tale is true. For he died of rust, As was



A. on - ly just; So the or - di - na - ry peo - ple, Took him  
B. on - ly just; So the or - di - na - ry peo - ple, Took him



A. down from off the stee - ple, Which fin - ish'd Cock - a - doo - die -  
B. down from off the stee - ple, Which fin - ish'd Cock - a - doo - die -



A. doo! This bird so vain sang "Cock-a - doo-dle - doo!" This

B. doo! This bird so vain sang "Cock-a - doo-dle - doo!" This

*ff* *a 2* This bird so vain sang "Cock-a - doo-dle - doo!" This

*ff* *marc.*

*Red.* \*

A. mel-an-chol-y tale is true. — *poco rall.*

B. mel-an-chol-y tale is true. — *poco rall.*

mel-an-chol-y tale is true. — So the or-di-na-ry peo-ple, Took him *poco rall.*

*colla voce*



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*a tempo*

A. Which fin - ish'd Cock - a - doo - dle -

B. Which fin - ish'd Cock - a - doo - dle -

*a tempo*

*a tempo*

down from off the stee - ple, Which fin - ish'd Cock - a - doo - dle -

*rall.*

*a tempo*

A. doo, — Which fin - ish'd Cock - a - doo - dle - doo. —

B. doo, — Which fin - ish'd Cock - a - doo - dle - doo. —

doo, — Which fin - ish'd Cock - a - doo - dle - doo. —

*molto rall.*

*sfz*

Chansonette.  
 "The Rose and the Breeze,"

Anita.

No 15.

Lyrics by  
 CHAS. EMERSON COOK.

Music by  
 REGINALD de KOVEN.

Andante con moto.

*mf*

1. A  
 2. A

*affettuoso*

Piano. *mf con delicatezza* *rall.* *dim.* *pp* *p*

*And. \* And. \**

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a whole rest on the treble staff and a half note G#4 on the bass staff. The melody in the treble staff is marked *affettuoso* and *mf con delicatezza*. It features a series of eighth and sixteenth notes, with a *rall.* (rallentando) marking over a triplet of eighth notes. The piece concludes with a *dim.* (diminuendo) and a final *pp* (pianissimo) chord, followed by a *p* (piano) chord. The tempo is marked *Andante con moto*.

rose there grew in a gar - den fair, And she loved, in her sim - ple  
 maid one day in the gar - den stroll'd; There were tears in her eyes of

The first system of the vocal and piano accompaniment. The vocal line is in 2/4 time, starting with a half note G#4, followed by a quarter note A#4, and then a half note G#4. The piano accompaniment consists of a steady eighth-note pattern in the bass staff and a series of chords in the treble staff.

way, blue; The sum - mer breeze that ca - ress'd her there As he  
 As, with ach - ing heart, to the rose she told Of a

The second system of the vocal and piano accompaniment. The vocal line continues with a half note G#4, followed by a quarter note A#4, and then a half note G#4. The piano accompaniment continues with the same eighth-note pattern in the bass staff and chords in the treble staff.



whis-per'd and sigh'd all day. And in her eyes there were  
lov-er no long-er true. Oh, come! thou fra-grant and

tears of dew, For she nev-er could reason why He'd kiss her so gen-tly, like  
lone-ly flow'r, And we'll ask of the fic-kle wind Why love is the joy of a

*cresc.* *dim.* *rall.*

lov-er true, Then si-lent-ly pass her by.  
sin-gle hour, Which, pass-ing, leaves grief be-hind.

*p con anima rall. molto*  
*pp*

## Valse Lento.

*mf*

Give me your an - swer, please; — Tell me, sweet wan - d'ring breeze! —

*poco rubato ed appassionato*

*mf marc la melodia*

*poco cresc.* *dim.*

— "I'll re - turn by and by," Came the rus - tling re - ply Thro' the si - lent - ly

*poco cresc.* *dim.*

lis - t'ning trees. — She sway'd, quite ill at ease. —



*cresc.*

She pray'd him not to tease. — But she could - n't learn

*cresc.*

*f* *dim. e rall.* 1. *p*

why From the lin-ger-ing sigh In the voice of the whisp'ring breeze. —

*f* *dim. e rall.* *p*

*Ped.* \*

2. *rall. molto*

breeze, — the voice of the whisp'ring breeze. —

*colla voce*

194

280  
12  
Nº 16

# Quartette. "A Madrigal."

Lyrics by  
CHAS. EMERSON COOK.

Hilda, Anita, Trevor, M<sup>c</sup> Pitrick.

Music by  
REGINALD de KOVEN.

*Quartette*

*Allegro giocoso.*

Hilda.

Anita. *f*

Trevor.

M<sup>c</sup> Pitrick.

Piano. *mf* *p rall.* *f a tempo*

*Allegro giocoso. ♩ = 132*

II.

A. *f*

I. *f*

I. B. *f*

Let us sing!  
Let us sing!

roun - de - lay.  
an - y - thing,

Come! sing a roun - de - lay,  
For sub - ject a - ny - thing;

Sing a sing  
Just a sing

Come and sing a  
Let the theme be



II. *p* *>*  
Let us all sing! Now sing a mer-ry song to please us  
Let us all sing! Es - pe - cial - ly if its de - void of

A. *p* *>*  
Let us sing a roun - de - lay; Now sing a mer-ry song to please us  
Let the theme be a - nything, Es - pe - cial - ly if its de - void of

T. *p* *>*  
roun - de - lay; Now sing a mer-ry song to please us  
a - ny - thing, Es - pe - cial - ly if its de - void of

ME. P. *p* *>*  
roun - de - lay; Now sing a mer-ry song to please us  
a - ny - thing, Es - pe - cial - ly if its de - void of

*poco rall*

II. *f* *>*  
all. — It must be bright and gay, bright and gay;  
sense. — We'll try an ode to "Spring," ode to "Spring;"

A. *f* *>*  
all. — It must be bright and gay;  
sense. — We'll try an ode to "Spring;"

T. *f* *>*  
all. —  
sense. —

P. *f* *>*  
all. —  
sense. —

*tempo*

*cresc.* *f* *p*

H. So we'll try, so let us try a Mad-ri-gal; So let us try a  
Or to "Love" if its in-tense, if its in-tense; An ode to "Spring" or—

A. So we'll try a Mad-ri-gal; So let us try a  
Or to "Love" if its in-tense; An ode to "Spring" or

T. *cresc.* *f* *p*  
It must be gay so try a Mad-ri-gal; So let us try a  
We'll try an ode to "Spring" if its in-tense; An ode to "Spring" or

M.C.P. *f* *p*  
A Mad-ri-gal; So let us try a  
To Love in-tense; An ode to "Spring" or

*cresc.* *f* *p*

*rall.* *f a tempo*

H. Mad-ri-gal!— If you do not know a Mad-ri-gal,  
"Love" in-tense. Nev-er mind what name the song you call;

A. *rall.* *f a tempo*  
Mad-ri-gal!— If you do not know a Mad-ri-gal  
"Love" in-tense. Nev-er mind what name the song you call;

T. *rall.* *f a tempo*  
Mad-ri-gal!— If you do not know a Mad-ri-gal  
"Love" in-tense. Nev-er mind what name the song you call;

M.C.P. *rall.* *f a tempo*  
Mad-ri-gal!— If you do not know a Mad-ri-gal  
"Love" in-tense. Nev-er mind what name the song you call;

*rall.* *f a tempo*



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*mf* *cresc.*

H. This de - fect need be no bar; You just be - gin it  
Most im - por - tant 'tis, by far, That you must start it

A. *mf* *cresc.*  
This de - fect need be no bar. You just be - gin it  
Most im - por - tant 'tis, by far, That you must start it

T. *mf* *cresc.*  
This de - fect need be no bar. You just be - gin it  
Most im - por - tant 'tis, by far, That you must start it

M&P. *mf* *cresc.*  
This de - fect need be no bar. You just be - gin it  
Most im - por - tant 'tis, by far, That you must start it

*mf* *cresc.*

*f.* *dim. e rall.*

H. with Fol - lol And end it with a Fa - la - la - la, And  
with Fol - lol And end it with a Fa - la - la - la, And

A. *f.* *dim. e rall.*  
with Fol - lol And end it with a, Fa - la - la, And  
with Fol - lol And end it with a Fa - la - la, And

T. *f.* *dim. e rall.*  
with Fol - lol And end it with a Fa - la - la, And  
with Fol - lol And end it with a Fa - la - la, And

M&P. *f.* *dim. e rall.*  
with Fol - lol And end it with a Fa - la - la, And  
with Fol - lol And end it with a Fa - la - la, And

*f.* *dim. e rall.*

198

*a tempo  
con spirito*

*p* *f*

end it with Fa - la!  
end it with Fa - la!

Fa - la - la - la - la, Fa - la -

end it with Fa - la!  
end it with Fa - la!

Fa - la - la - la, Fa -

end it with Fa - la!  
end it with Fa - la!

Fa - la - la - la, Fa -

end it with Fa - la!  
end it with Fa - la!

Fa - la, Fa -

*a tempo  
con spirito*

*p* *f*

la - la - la, Fa - la - la - la, La - la - la,

la - la - la, Fa - la - la, La - la,

la - la - la, Fa - la - la - la, Fa - la - la,

Fa - la, Fa - la - la - la, La,

*cresc.*

*a tempo  
con spirito*

*p* *f*

la - la - la, Fa - la - la - la, La - la - la,

la - la - la, Fa - la - la, La - la,

la - la - la, Fa - la - la - la, Fa - la - la,

Fa - la, Fa - la - la - la, La,

*cresc.*



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*ff* > *ff* > *ff* >

H. Fa - la - la - la - la - la - la; Fa - la - la, Fa - la, Fa - la - la - la - la - la,

A. *ff* > Fa - la - la - la; Fol - lol, Fa - la - la,

T. *ff* > Fa - la - la - la - la - la - la; Fol - lol, Fa - la - la,

M. P. *ff* > Fa - la - la; Fol - lol, Fa - la - la - la - la,

*ff* *f*

*cresc.* *mf* > *cresc.*

H. Fa - la - la - la - la, Fa - la - la - la - la - la! Sung in some such

A. *cresc.* Fol - lol, Fa - la - la! Sung in some such

T. *cresc.* Fa - la - la - la, Fa - la - la! Sung in some such

M. P. *cresc.* Fol - lol, Fa - la - la - la - la! Sung in some such

*cresc.* *mf* *cresc.*

II. form as this, Your Madri-gal cannot well go a - miss;

A. form as this, Your Madri-gal cannot well go a - miss;

T. form as this, Your Madri-gal cannot well go a - miss;

MR. P. form as this, Your Madri-gal cannot well go a - miss;

ff

ff

[illegible]



[illegible]

Lev. \*

Ballad.  
"The Garden of Dreams."

No. 17.

Lyrics by  
CHAS. EMERSON COOK.

Hilda.

Music by  
REGINALD de KOVEN.

*Moderato con Sentimento*

Hilda. *mf*

Piano. *mf* *p* *rall.*

Let us  
There are

*con gran sentimento*

walk in the gar-den of dreams, love, The mys-ti-cal gar-den of dreams; Where  
blos-soms of earth that may fade, dear, But not in the gar-den of dreams; For

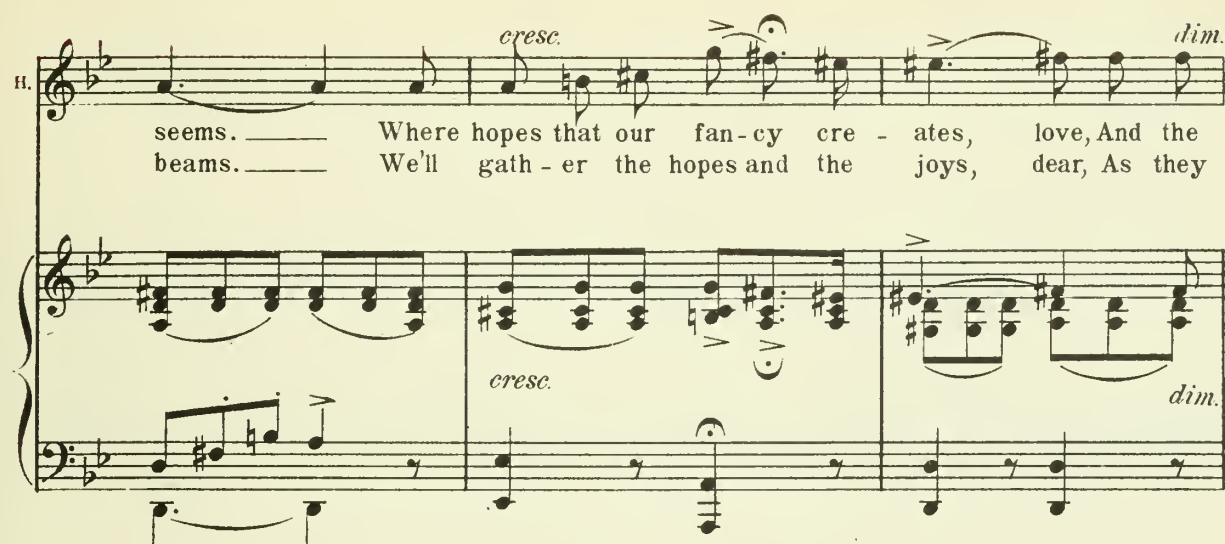
thoughts are the on-ly things real, love, And the world is al-most what it  
spring there is end-less as youth, dear, Where the sun of thy love throws its

*Red.* \*



H. *cresc.* *dim.*

seems. ——— Where hopes that our fan-cy cre - ates, love, And the  
beams. ——— We'll gath - er the hopes and the joys, dear, As they



H. *cresc.* *f*

joys we im - ag - ine to be ——— Are the flow-ers that bloom for us  
bloom by the dream - flow-ered way, ——— Nor ev - er shall with - er while



H. *dim. e rall.*

there, love, When you walk the dream gar - den with me. ———  
love, dear, In our gar - den of dream sheds its ray. ———



Buccone

## Valse Lente.

*mf*

Come! love, come! To the beau-ti - ful gar-den of

Valse Lente.

*p languoroso*

dreams. Come! love, come! By its flow-er - ing

*cresc. poco agitato*

pathways and streams. Oh! come, while youth is a -

*cresc. poco agitato*



*f* *cresc. molto* *rall. ff*

fly - ing. Joy lives; hope is un - dy - ing. Come to the gar - den of

*f* *cresc. molto rall. ff*

*Red. \** *Red. \**

*p* *rall. molto* 1 *D.C.*

dreams, love, The beau - ti - ful gar - den of dreams. \_\_\_\_\_

*p* *colla voce* *a tempo* *D.C.*

*portando* 2 *pp* *rall. molto*

gar - den of dreams, To the garden of dreams. \_\_\_\_\_

*pp* *colla voce* *a tempo* *ppp*

*Red. \** *Red. \** *Red. \**

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Nº 18

Lyrics by  
CHAS. EMERSON COOK.

Song.

# "The Prince of Good Fellows."

Crown Prince and Male Chorus.

Music by  
REGINALD de KOVEN.

Allegro con spirito. (♩ = 80)

Piano.

Crown Prince.

*f deciso*

Tho' born a prince of roy-al blood, With ti-tle to a  
I'd set a-side my re-gal state For you, good fel-lows

*ff*

*f deciso*

throne, With hon-ors great and vast es-tates and cas-tles for my  
all! To pledge our souls in flow-ing bowls, As friends, what e'er be-

*mf poco più placido*

own; I'd give them all to rule the realm, Where nev-er foes ap-  
fall; And if the lass who fills our glass, We kiss, there's nought to

*mf poco più placido*

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*mf*  
*con sentimento*

C.P. *pear— It is the land— of loy - al hearts, The King - dom of — Good*  
*fear, — For that's the coin, — with which we pay In the King - dom of — Good*

*mf*

C.P. *Cheer. — The Kingdom of Good*  
*Cheer. —*  
*Tenor I. II. mf*  
**CHORUS.** *It — is the land of loy - al hearts, The Kingdom of Good*  
*It — is the coin, with which we pay In the Kingdom of Good*  
*Bass I. II. mf* *1st Basses Solo, f*

*mf* *f*

C.P. *ff* *rall.*  
*Cheer, Good Cheer! Good Cheer! Then*

*ff* *rall.*  
*Cheer, Good Cheer! The King-dom of Good Cheer! —*  
*Cheer, Good Cheer! The King-dom of Good Cheer! —*

*f* *ff* *rall.* *sfz*

Poco più vivo. (♩=84)  
a tempo con spirito.

C.P. crown me the Prince of Good Fel-lows! No wor - thi - er name could I

*f a tempo con spirito*

C.P. bear; — There's no - bil - i - ty grand in the clasp of a hand, When al -

*cresc.*

*cresc.*

C.P. legiance to friend-ship we swear.

*allarg.* *ff*

Then crown him the Prince of Good Fel-lows! No

*ff*

*allarg.* *ff* *ff marc.*



C.P. The crown I would boast Is the  
wor - thi - er name can he bear.

C.P. *poco rit.* *cresc.* *a tempo*  
one we now toast: Here's a health! Here's a health! A  
*mf cresc.* A health! A health!

*colla voce* *cresc.*

C.P. *ff* *stentato*  
health to the Prince of Good Fel - lows; *ff* Here's a health!  
Here's a health! a health! Here's a

1. *ff* *cresc.*



278  
276  
I MO

C.P.

Here's a health! a health to the Prince of Good Fel - lows!

health! a health! Drink a health to the Prince of Good Fel - lows!

C.P.

2. *rall. molto*  
Health to the Prince of Good Fel - lows!

*ff*  
Then crown him the Prince of Good Fel-lows! No

2.  
*rall. colla voce*  
*ff*

C.P.

*cresc. molto*  
Here's a health! Here's a  
wor - thi - er name can he bear, Here's a health! a health! Here's a

*cresc. molto*



*II do*

*rall.*

C.P. health! A health to the Prince of Good Fel - lows;

*rall.* *ff*

health! a health! a health to the Prince of Good Fel - - lows; A

*rall.* *ff*

*rall.* *ff*

*rall. molto*

health to the Prince of Good Fel - lows!

*rall. molto*

*rall. molto*

2nd 3rd  
Orchestra

Exit.  
*pp*

Then crown him the Prince of Good Fel-lows! No wor - thi - er name can he

*pp*

*pp* *marc.*

*poco cresc.*

bear, — Here's a health! a health! Here's a health! a health! A

*poco cresc.*

health to the Prince of Good Fel - lows; A health to the Prince of Good Fel - lows!

*ff* *pp*

*ff* *pp*



On your knees you dog  
Scene and Ensemble.  
"Arrest him."

217  
279

No 19.

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

*Allegro molto.* *ff marc.*

Hilda.  
Daphne.  
Victorine.  
Fifine.  
Prs. Zeegan.  
Anita.  
Praga.  
Trevor.  
Crown-Prince.  
Bowler.  
Pr. Zeegan.  
Bulverstrauss.  
Mc Pitrick.  
Colonel.

He'll rue the day!  
He'll rue the day!  
He'll rue the day!  
He'll rue the day!  
He'll rue the day!  
My answer this!  
With him a - way!  
With him a - way!  
With him a - way!  
With him a - way!

*Allegro molto.* *ff* *a 2*

Sopr. I. II.  
Tenori.  
Bassi.

He'll rue the  
He'll rue the

*Allegro molto.* *ff pressando*

Piano.

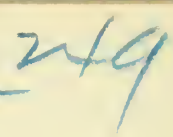
Listesso tempo.

B.  
D.  
V.  
F.  
Prs.Z.  
A.  
P.  
T.  
C.P.  
B.  
Pr.Z.  
Bul.  
Me P.  
C.L.

Listesso tempo.

Listesso tempo. (♩ = 126)





Handwritten number 249 in blue ink at the top right of the page.

Ar - rest - ed! A trai - tor! All for

A trai - tor! All for

A trai - tor! All for

A trai - tor! All for

Ar - rest - ed! A trai - tor! All for

sword! A trai - tor! His E-paulettes too, re -

Take his sword! A trai - tor! All for

Take his sword! A trai - tor! All for

Take his sword! A trai - tor! All for

Ar - rest - ed! A trai - tor!

Ar - rest - ed! A trai - tor!

me. He is lost! *cresc.*

her! He is lost! *cresc.*

her! He is lost! *cresc.*

her! He is lost! *cresc.*

her! I am lost! *cresc.*

move! A - way — with him! — A - way — with *ff*

her! A - way — with *ff*

her! A - way — with *ff*

her! A - way — with *ff*

At your word! A - way — with *ff*

*cresc.*



*p*  
He is lost! *ff* No! no! no! no! Your

*p*  
He is lost!

*p*  
He is lost!

*p*  
He is lost!

*f*  
I am lost!

him!

*p*  
him! He is lost!

*ff*  
him! Take him a - way!

*p*  
him! He is lost!

him! Take him a - way! Take him a - way!

*molto f*  
*sfz*

Detailed description: This is a page from a musical score, page 283, featuring a dramatic scene with multiple vocal parts and piano accompaniment. The score is written in a key with two flats (B-flat and E-flat) and common time (C). The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and various Chorus parts (Pr. Z., Bul., Me. P., Col.). The piano part is at the bottom. The music is characterized by dynamic markings such as *p* (piano), *ff* (fortissimo), *f* (forte), *molto f* (very forte), and *sfz* (sforzando). The lyrics are in English and express a sense of despair and urgency, with characters shouting 'He is lost!' and 'Take him a - way!'. The score includes various musical notations such as notes, rests, and slurs, indicating a complex and emotionally charged performance.

## Allegro non troppo.

*deciso*

H. *f* High-ness! this house is mine! My guest release! I now de -

D. V. - - - - -

F. Prs. Z. - - - - -

A. P. *p* What will she say?

T. - - - - -

C. P. *f* If so, what then?

B. Pr. Z. *p* What will she say?

Bul. *p* What will she say?

M. P. Ctl. *p* What will she say?

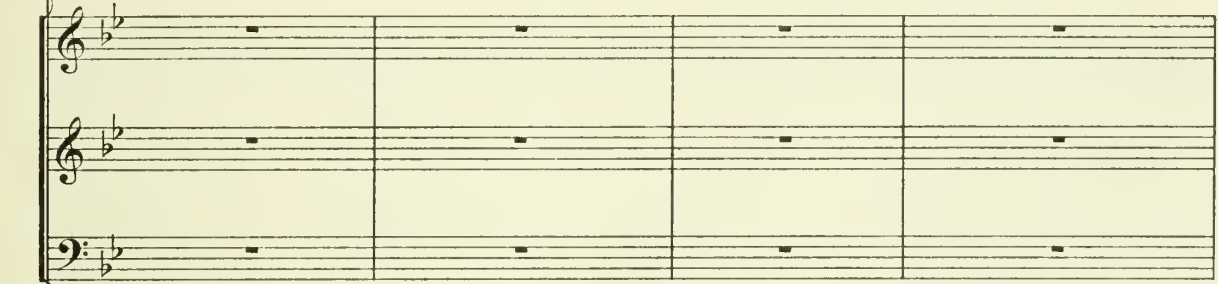
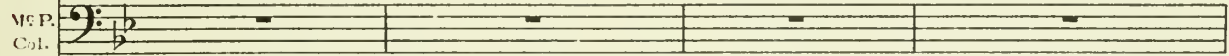
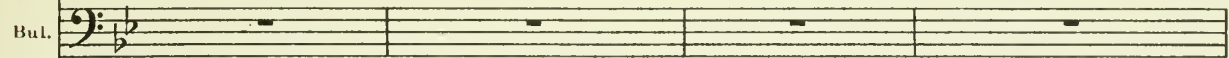
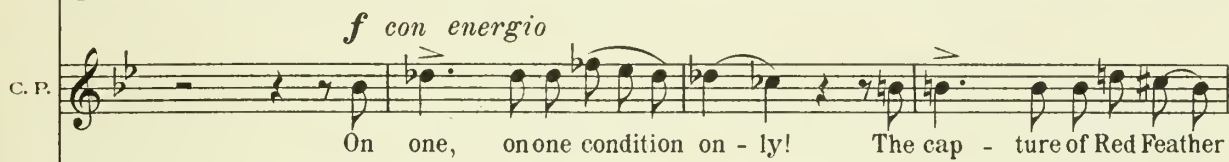
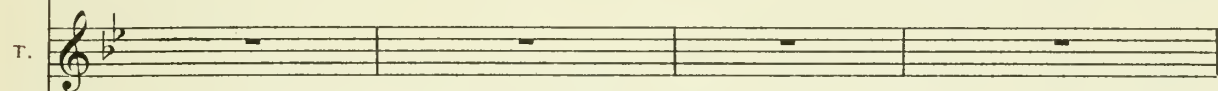
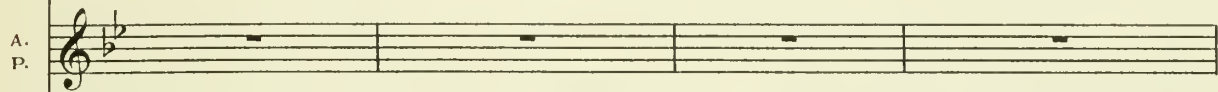
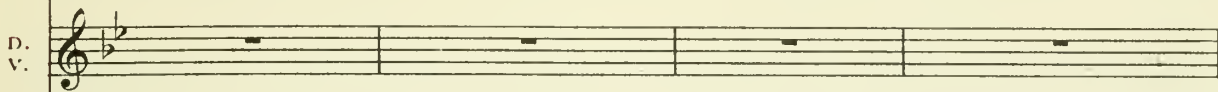
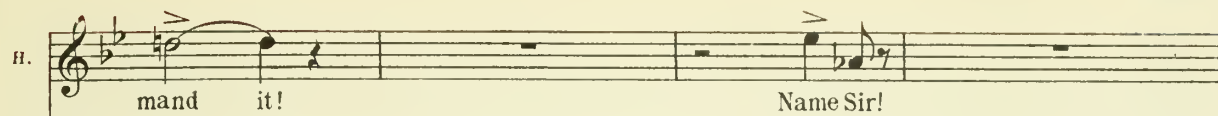
Allegro non troppo. *pp* What will she say?

*pp* What will she say?

*pp* What will she say?

Allegro non troppo. (♩ = 112) *mf marc.*





754

H. Shame, Sir!

D. V.

Prs. Z.

A. P.

T. *f con anima*  
Coun- tess! I beg! Coun- tess! I pray! I

C. P. Ban- dit! *f* Be si- lent! *p* What will he

B. Pr. Z.

Bul. *p* What will he

Mc P. Col.

*pp* He must not

*pp* He must not

*pp*



*rall. molto*  
H. *mf* Yes! for his sake. —

D. *mf a 2.* Not for his sake. —

V. *mf a 2.* Not for his sake. —

Prs. Z. *mf a 2.* Not for his sake. —

A. *mf a 2.* Not for his sake. —

P. *ff* *rall.* pray you make no sac-ri-fic-es for my sake; Not for my sake. —

T. *mf* say? Take him a - way! —

C. P. *mf* Take him a - way! —

B. *mf* Take him a - way! —

Pr. Z. *mf* Take him a - way! —

Hul. *mf* Take him a - way! —

M. P. *mf* Take him a - way! —

Cel. *mf* Take him a - way! —

stay! Take him a -

stay! Take him a -

*p rall.* Take him a -

*p* Take him a -

*p* Take him a -

*rall. molto* *mf* *colla voce* *p*

## Andante con moto.

II. *p* Fare-well! *p* A long fare -

D. *p* Fare-well!

V. *p* Fare-well!

Prs. Z. *p* Fare-well!

A. *p* Fare-well!

P. *mf con sentimento* Fare-well!

T. Fare-well! fare - well! A long fare-well! What tho' my arms enfold thee never -

C. P. *p* Fare-well! A long fare -

B. *p* Fare-well!

Pr. Z. *p* Fare-well!

Bul. *p* Fare-well!

Mc P. *p* Fare-well!

Col. *p* Fare-well!

## Andante con moto.

way! -

*pp* way! Fare-well! fare - well! A long fare-well! What tho' his arms ne'er hold her,

*pp*

## Andante con moto. (♩ = 80)

*mf*



*animando cresc.*

H. well! Fare-well! Love's knell is ring - ing; My heart is

D. V. Love's knell is ring - ing,

Prs. Z. a 2. Love's knell is ring - ing,

A. P. Love's knell is ring - ing,

T. more, Fare-well! Love's knell is ring - ing; My heart is

C. P. well! In this fare - well, Love sounds its

B. Pr. Z. Love's knell is ring - ing,

Bu. L. Love's knell is ring - ing,

MC P. Col. Love's knell is ring - ing,

*f* *animando cresc.* *ff*

Tho' 'tis fare - well, Their hearts are

*f* *ff*

more! Tho' 'tis fare - well, Their hearts are

*f* *ff*

*f marc.* *animando* *cresc.*

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thine for - ev - er - more! Tho' sounds our knell From  
for - ev - er - more! Tho' sounds our knell From  
for - ev - er - more! Tho' sounds our knell From  
for - ev - er - more! Tho' sounds our knell From  
thine for - ev - er - more! Tho' sounds our knell From  
knell. To darkest cell a - way! to dark - est  
For - ev - er - more! A - way to dark - est  
For - ev - er - more! Tho' sounds the knell From  
For - ev - er - more! Tho' sounds the knell From

fare well!  
true; Fare - well!  
true; Fare - well!  
true, Are true,

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*f*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*



H. dark-est cell, My lips their dai - ly vow shall tell. Fare-well! our  
 D. V. dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! our  
 F. dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! their  
 A. P. dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! their  
 T. dark-est cell, My lips their dai - ly vow shall tell. Fare-well! our  
 C. P. cell. A - way, to dark-est cell! A - way and ring love's knell! A - way. Fare-well! their  
 B. Pr. Z. cell. A - way, to dark-est cell. A - way! and ring love's knell! A - way. Fare-well! their  
 Eul. dark-est cell, to dark-est cell. A - way! and ring love's knell! A - way. Fare-well! their  
 M. P. Col. dark-est cell, to dark-est cell. A - way! and ring love's knell! A - way. Fare-well! their  
 Tho' sounds love's knell, from dark-est cell, to love they  
 Tho' sounds love's knell, from dark-est cell, to love they  
 Tho' sounds love's knell, from dark-est cell, to love they

*ff* *p*  
*ff* *p*  
*ff* *p*  
*ff*

*ff accel.*

*ff accel.*

H. joy may know no mor-row. Fare - well! and while our hearts are burning,

A. joy may know no mor-row. Fare - well! and while our hearts are burning,

F. joy will know no mor-row, ev - er now; With

A. joy will know no mor-row, ev - er now; And while their hearts are burning,

T. joy will see no mor-row now; And while hearts are

C.P. joy will see no mor-row now; And while hearts are

B. joy. No mor-row ev - er now;

Bul. joy will know no mor-row, ev - er now;

M. P. joy will know no mor-row, ev - er now; While

Col. For love doth end in sor-row now; *pp*

vow; Their love is sor-row now; While *pp*

vow; For love doth end in sor-row now; While *pp*

Their love is sor-row now;

*ff accel.*



H.  
Ev - er yearn-ing, Nev - er turn-ing, Ev - er yearn-ing, Joy is lost in sor-row.

D.  
V.  
Ev - er yearn-ing, Nev - er turn-ing, Ev - er yearn-ing, Joy is lost in sor-row.

F.  
Prs. Z.  
hearts burn - ing, yearn - ing for aye. The

A.  
P.  
yes! ev - er yearn - ing, nev - er turn - ing;

T.  
ev - er yearn-ing, nev - er turn-ing, ev - er yearn-ing, Joy is lost in sor-row.

C. P.  
yearn - ing and burn - ing, nev - er turn - ing;

B.  
Pr. Z.  
The

Bul.

M. P.  
Col.  
hearts— are burn - ing, ev - er yearn - ing,

And  
hearts burn - ing, yearn - ing for aye; The

hearts burn - ing, yearn - ing for aye; The

*Stringendo*

H. Hearts are burn-ing, Love is yearn-ing

D. V. Hearts are burn-ing, Love is yearn-ing

F. Prs. Z. mor - - row.

A. P. Love is yearn - ing for -

T. Love is yearn - ing for -

C. P. Love is yearn - ing for -

B. Pr. Z. mor - - row.

Bul. Love is yearn - ing for -

M. P. Col. know no bright to - mor-row. Love is yearn - ing for -

*Stringendo*

mor - - row.

know no bright to - mor-row.

mor - - row.

*Stringendo*



76-

*rall molto*

*a tempo*

H.  
ev - er more. A long fare - well! —

D.  
ev - er more. Fare-well!

V.  
ev - er more. Fare-well!

F.  
A long fare - well!

Prs. Z.  
A long fare - well!

A.  
ev - er more. Fare-well!

P.  
ev - er more. Fare-well!

T.  
ev - er more. A long fare - well! — Fare-well! Fare -

C. P.  
ev - er more. Fare-well! Fare-well! Fare -

B.  
A long fare - well! Fare-well! Fare -

Pr. Z.  
A long fare - well! Fare-well! Fare -

Bul.  
ev - er more. Fare-well! Fare-well! Fare -

Me. P.  
ev - er more. Fare-well! Fare-well! Fare -

Col.  
ev - er more. Fare-well! Fare-well! Fare -

*a tempo*

A long fare-well!

A long fare-well! Fare-well! Fare -

*rall. molto*

*a tempo*

*p*

*mf*

Handwritten musical notation for piano accompaniment, including treble and bass staves with chords and melodic lines.

II. *f* Fare-well! fare - well!

D. V. *mf* Tho' cru - el fate rings out love's

F. Prs. Z. *mf* Tho' cru - el fate rings out love's

A. P. *mf* Tho' cru - el fate rings out love's

T. well! A long fare - well! *f* Fare-well! fare -

C. P. well! A long fare - well! *mf* Fare-well! fare -

B. Pr. Z. well! A long fare - well! *mf* Fare-well! fare -

Bul. well! A long fare - well!

W. P. Col. well! A long fare - well!

*mf* Tho' cru - el fate rings out love's

well! A long fare - well! *mf* Tho' cru - el fate rings out love's

*mf*



*molto f* *rall.*

H. A long fare - well! Fare - well! —

D. *molto f* knell, A long fare - well! Fare - well! —

V. knell, A long fare - well! Fare - well! —

F. knell, A long fare - well! Fare - well! —

Prs. Z. knell, A long fare - well! Fare - well! —

A. knell, A long fare - well! Fare - well! —

P. well, A long fare - well! Fare - well! —

T. well, A long fare - well! Fare - well! —

C. P. well, A long fare - well! Fare - well! —

B. well, A long fare - well! Fare - well! —

Pr. Z. well, A long fare - well! Fare - well! —

Bul. A long fare - well! Fare - well! —

M. P. A long fare - well! Fare - well! —

Col. A long fare - well! Fare - well! —

knell, A long fare - well! Fare - well! —

knell, A long fare - well! Fare - well! —

*molto f* *rall.* *sfz* *rall.*

*sfz* *rall.*

Red. \*

## Nº 20.

## Finale II.

Lyrics by  
CHAS. EMERSON COOK

Music by  
REGINALD de KOVEN.

*Allegro a la marcia.*

Hilda. *f* Hur-rah!

Daphne.  
Victorine. *f* Hur-rah!

Fifine. *f* Hur-rah!

Anita.  
Praga. *f* Hur-rah!

Trevor.

Crown Prince. *f* Lost! All is

Bowler.

Bulverstrauss.

Mc Pitrick.  
Colonel.

*Allegro a la marcia.*

Sopr. I. II.

Tenori.

Bassi.

*Chorus.*

*Allegro a la marcia. (♩ = 126)*

Piano. *f*



The musical score is arranged in a grand staff format with multiple systems. The vocal parts include:

- H. (Soprano):** Hur-rah! Hur - rah! we win the day! We win the
- D. V. (Alto):** Hur-rah! Hur - rah! Hur - rah! Hur -
- F. (Tenor):** Hur-rah! Hur - rah! Hur - rah! Hur -
- A. P. (Bass):** Hur-rah! Hur - rah! Hur - rah! Hur -
- T. (Soprano):** Hur-rah! Hur - rah! we win the day! We win the
- C. P. (Alto):** lost! Hur-rah! Hur - rah! Hur - rah! Hur -
- Bow. (Tenor):** Hur-rah! Hur - rah! Hur - rah! Hur -
- Bul. (Bass):** Hur-rah! Hur - rah! Hur - rah! Hur -
- M. P. Col. (Bass):** Hur-rah! Hur - rah! Hur - rah! Hur -

The piano accompaniment features a grand staff with treble and bass clefs. It includes dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo). The score concludes with a series of asterisks and the word "Red." repeated.

H.  
day! we win the day! Hur-rah! All hail! To

A.  
rah! Hur-rah! All hail! To

T.  
day! we win the day! Hur-rah! All hail! To

C.P.  
rah! Hur-rah! All hail! To

Bow.  
rah! Hur-rah! All hail! To

Bul.  
rah! Hur-rah! All hail! To

M.C.P.  
rah! Hur-rah! All hail! To

Col.  
rah! Hur-rah! All hail! To

ff  
All hail, re-vo-lu-tion! Foes in confu-sion, mer-cy

ff  
All hail!

ff  
sfz  
sfz  
sfz  
sfz



267

H.  
re - vo - lu - tion, hail! Hur - rah!

D.  
V.  
re - vo - lu - tion, hail! Hur - rah!

F.  
re - vo - lu - tion, hail! Hur - rah!

A.  
P.  
re - vo - lu - tion, hail! Hur - rah!

T.  
re - vo - lu - tion, hail! Hur - rah!

C.P.  
re - vo - lu - tion, hail! Hur - rah!

Bw.  
re - vo - lu - tion, hail! Hur - rah!

Bul.  
re - vo - lu - tion, hail! Hur - ray!

M.P.  
Col.  
re - vo - lu - tion, hail! Hur - ray!

cry - ing! The day Oh! 'twas glo - rious!

Hur - rah!

*a 2*

*sf*

H.  
S. With ban - ners fly - ing!

D.  
V. Vic - to - rious banners fly!

F.  
Vic - to - rious banners fly!

A.  
P. Vic - to - rious banners fly!

T. *marc.*  
Vic - to - rious banners fly! Sol - diers brave to defend us!

C.P.  
Vic - to - rious banners fly!

B.w.  
Vic - to - rious banners fly!

Bul.  
Vic - to - rious banners fly!

M.C.P.  
C.O.L. Vic - to - rious banners fly!

Come with vic-to-rious banners fly - ing!

*marc.*  
Sol - diers brave to defend us!

*marc.*



H.  
D.  
V.  
F.  
A.  
P.

1.  
Vic - t'ry ev - er to send us! Peace and hon - or at-tend us!

C.P.  
Peace and hon - or at-tend us!

Bow.  
Peace and hon - or at-tend us!

Bul.  
Peace and hon - or at-tend us!

M.P.  
Col.  
Peace and hon - or at-tend us!

Vic - t'ry ev - er to send us! Peace and hon - or at-tend us!

H. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 D. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 V. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 F. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 A. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 P. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 T. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 C.P. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 Bow. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 Bul. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 M&P. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 Col. *mf* Ro - man-cia brave we sing. *ff* Stand we comrades together,  
 Of proud Ro-man-cia sing. — *ff* Stand we comrades togeth-er,  
*ff* Stand we comrades togeth-er,  
*ff*



*cresc. molto*  
 H. Brave, true, loy - al for - ev - er! Then hail! hail our  
*cresc. molto*  
 D. V. Brave, true, loy - al for - ev - er! Then hail! hail our  
*cresc. molto*  
 F. Brave, true, loy - al for - ev - er! Then hail! hail our  
*cresc. molto*  
 A. P. Brave, true, loy - al for - ev - er! Then hail! hail our  
*cresc. molto*  
 T. Brave, true, loy - al for - ev - er! Then hail! hail our  
*cresc. molto*  
 C. P. Brave, true, loy - al for - ev - er! Then hail! hail our  
*cresc. molto*  
 Bow. Brave, true, loy - al for - ev - er! Then hail! hail — our  
*cresc. molto*  
 Bul. Brave, true, loy - al for - ev - er! Then hail! hail our  
*cresc. molto*  
 M. P. Cbl. Brave, true, loy - al for - ev - er! Then hail! hail our  
*cresc. molto*  
 Brave, true, loy - al for - ev - er! Hail! hail! hail to Red Feath - er!  
*cresc. molto*  
 Brave, true, loy - al for - ev - er! Hail! hail! hail to Red Feath - er!  
*cresc. molto*  
*cresc. molto*  
 Red. \* Red. \* Red. \* Red. \*

*molto f*

H. King! Hail our King! — Then shout hur-

D. King! Hail our King! — Then shout hur-

V. King! Hail our King! — Then shout hur-

F. King! Hail our King! — Then shout hur-

A. King! Hail our King! — Then shout hur-

P. King! Hail our King! — Then shout hur-

T. King! Hail our King! — Then shout hur-

C. P. King! Hail our King! — Then shout hur-

Bow. King! Hail our King! — Then shout hur-

Bul. King! Hail our King! — Then shout hur-

M. P. King! Hail our King! — Then shout hur-

Col. King! Hail our King! — Then shout hur-

*molto f*

Crown the vic - tor Prince and King! — Hur -

Crown the vic - tor Prince and King! — Hur -

*ff*

*molto f*

*f cresc.* *ff*



[illegible]

274

H. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

D. V. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

F. Prs. Z. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

A. P. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

T. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

C. P. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

Bow. Pr. Z. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

Bul. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

Ms P. Col. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

*ff*



275

Handwritten musical score for a choral and instrumental ensemble. The score is written on ten staves, each with a specific instrument or voice part indicated on the left. The music is in G major (one sharp) and 4/4 time. The lyrics are: "cry - ing! The day, oh! 'twas glo - rious!"

The parts are:

- H. (Horn)
- D. V. (Double Bass)
- F. Prs. Z. (Flute)
- A. P. (Alto)
- T. (Tenor)
- C. P. (Clarinet)
- Bow. Pr. Z. (Bassoon)
- Bul. (Bass)
- Me. P. Col. (Mezzosoprano)

The score is divided into two systems. The first system contains the first eight staves, and the second system contains the remaining two staves. The lyrics are: "cry - ing! The day, oh! 'twas glo - rious!"

The score is written in G major (one sharp) and 4/4 time. The lyrics are: "cry - ing! The day, oh! 'twas glo - rious!"

276

*cresc. a poco e accel.*

H.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

D.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

V.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

F.  
Ban - ners on high! Foes mer - cy cry!

Prs.Z.  
Ban - ners on high! Foes mer - cy cry!

A.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

P.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

T.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

C.P.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

B.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

Pr.Z.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

Bul.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

M.P.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

Col.  
Come we with ban - ners fly - ing, Foe - men for mer - cy cry - ing,

*cresc. a poco e accel.*

Ban - ners on high! Foes mer - cy cry!

Ban - ners on high! Foes mer - cy cry!

*cresc. a poco e accel.*



H.  
Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

D.  
V.  
Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

Prs.Z.  
Now all de - fy! Glo - ry for aye! Ro - man - cia

A.  
P.  
Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

T.  
Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

C.P.  
Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

B.  
Pr.Z.  
Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

Bul.  
Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

M.P.  
C.L.  
Now all the world de - fy - ing, Glo - ry for all un - dy - ing,  
Ro - man - cia,

Now all de - fy! Glo - ry for aye!

Now all de - fy! Glo - ry for aye! Ro - man - cia,



The piano accompaniment is written for a grand piano. The right hand features a flowing melody with eighth and sixteenth notes, often beamed together. The left hand provides harmonic support with chords and single notes, primarily in the bass register. The key signature has one sharp (F#), and the time signature is common time (C).

*poco allarg.*

H. hail! Hail to the vic - tor! he's now our

D. V. hail! Hail to the vic - tor! he's now our

F. Prs.Z. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

A. P. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

T. hail! Hail to the vic - tor! he's now our

C.P. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

B. Pr.Z. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

Bul. Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

M.P. Col. Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

*poco allarg.*

hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

*poco allarg.*

*molto f*



*a tempo pressando*

H.  
Prince and King, All hail our King!

D.  
Prince and King, All hail our King!

V.  
Prince and King, All hail our King!

Prs.Z.  
Prince and King, All hail! All hail! All hail our King!

A.  
Prince and King, All hail! All hail our King!

P.  
Prince and King, All hail! All hail our King!

T.  
Prince, Prince and King, All hail our King!

C.P.  
Prince and King, All hail! All hail! All hail our King!

B.  
Prince and King, All hail! All hail! All hail our King!

Pr.Z.  
Prince and King, All hail! All hail! All hail our King!

Bul.  
Prince and King, All hail! All hail! All hail our King!

M.P.  
Prince and King, All hail! All hail! All hail our King!

Col.  
Prince and King, All hail! All hail! All hail our King!

*a tempo pressando*

Prince and King, All hail! All hail! All hail our King!

Prince and King, All hail! All hail! All hail our King!

*a tempo pressando*

Prince and King, All hail! All hail! All hail our King!

Prince and King, All hail! All hail! All hail our King!

## E. Williams

Helen Hunt	Marie Planton
Miriam Hobb	Edna Staub
Antonette Hackler	Laura Witter
Helen Cotte	Dorothy Voger

## Soldier Girls

Florence Clark	Helen Hines
Viola Crammond	Helen Remondel
Grace Warriner	Florence Cooper
Ellen Frost	Verma Hartzell

3 boys 3 girls 3 girls 3 girls

Maria Munchausen	Elizabeth Kirchbaum
Hattie Evans	
Louise Post	

## Wentworth

Maria Ann Long	Elizabeth Trumbull
Ellen Long	Verma Planton
Maria Munchausen	Helen Hillbush















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